

SPRING 2024

A CATALOGUE *of* RECENT ACQUISITIONS

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Spring 2024

*A Catalogue of Recent Acquisitions**

From Friday 5th April 2024

Sanders of Oxford is pleased to present fifty of our most interesting recent acquisitions. Over the past few months we have been busy cataloguing a collection of fine and decorative prints spanning a diverse range of subjects, engravers, and prices.

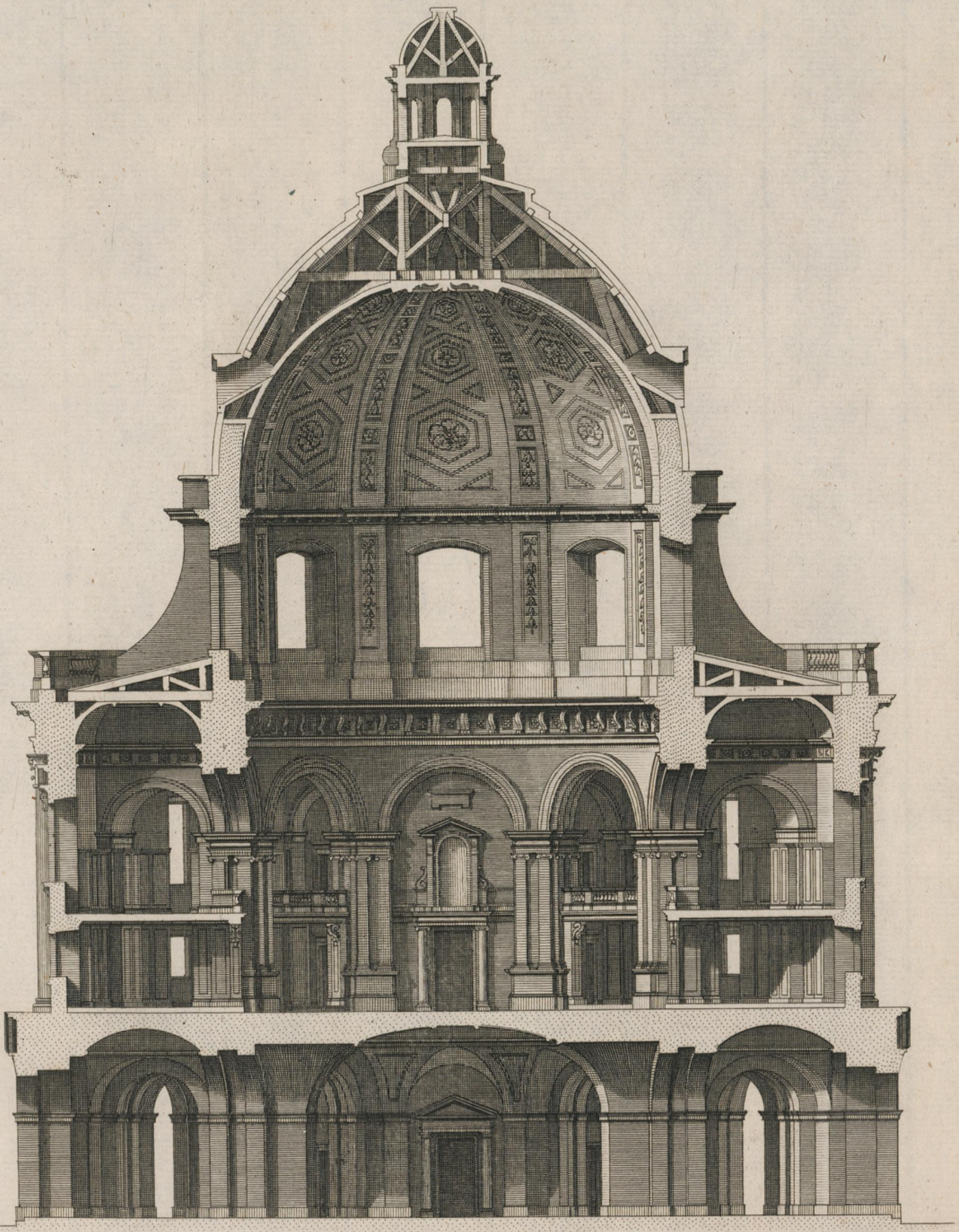
All works are available to purchase and will be on display in the gallery.

**We would like to dedicate this catalogue to the late Nicholas G. Stogdon (1948-2024) whose knowledge and expertise, along with his dry sense of humour, will be sorely missed by all at Sanders.*

Sanders of Oxford.
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Monday - Friday 9am - 5pm. Saturdays 10am - 6pm. Sundays 11am - 5pm.



A Section Shewing the Inside of the Library

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CARICATURES & SATIRES



01. The Military Caricaturist

James Gillray
Etching with hand colouing
Pubd, Dec.r 6th 1799. by H. Humphrey No 27 St James's Street - London.
Image 318 x 245 mm, Sheet 345 x 251 mm
unmounted



Beneath the title two lines of text reads: '" *- his Satires are as keen as the Back of a Rasor; - and having but Three Ideas in the World, "Two of them borrow'd, - & the Third, nobody else would own." -*'

A swipe at Thomas Davies, Lieutenant general and amateur draughtsman and caricaturist, following his disparaging comments aimed at Gillray. "The Military Caricaturist", Lieutenant general Thomas Davies, stands face forward with a porte-crayon in his mouth, wearing full military garb, plumed hat, and rather ill-fitting boots. An oversized sabre hangs behind him and a portfolio labelled 'Caricatures' is stuffed under his right arm.

The wall behind is dotted with crude caricatures: '*Wit*' depicts a woman squatting, looking over her shoulder saying "Baiser!". In '*Character*' an ass headed lionesque figure is inscribed 'This is a Red Lion', a print of a Jean-de-Bry coat and a boot is inscribed 'Classick Studies'. A large nude seen from behind is titled '*Grace*' and inscribed 'Venus de Medicis'. A caricature of goat painting a nude titled 'Leith Harbour' is is pinned above a table, upon which two books '*Aretine's Postures*' and '*La Pucelle*' are stacked next to a bottle labelled '*Velno*', a well-known quack remedy. Below the table resting against the wall is a tied portfolio inscribed '*Hints from Bunbury; Mat . . Darly - Lord Townshend &c &c.*'

According to M. Dorothy George, 'Catalogue of Political and Personal Satires in the British Museum' These accusations of plagiarism and indecency are said to be against General Davies, a well-known amateur reputed to have spoken slightingly of Gillray. The same officer, Thomas Davies (c. 1737-1812), Lieutenant-general of the Artillery Regiment, also a draughtsman during military service in North America, 1757-1790, appears in three other Gillray caricatures, BM Satires 9037, 9069, 9699.

BM Satires 9442
Condition: Excellent bright early hand colouring. Small stain to right of plumed hat. Trimmed to platemark, top and sides and just within platemark at bottom. Old album residue in corners on verso. Edmeads & Co watermark.
[52568]
£750



02. The sound of the Horn! - or - the Danger of Riding an Old-Hunter.
James Gillray
Etching with hand colouing
Publishd December 1st. 1807, by H. Humphrey, 27 St. James's Street - London.
Image 237 x 350 mm, Sheet 251 x 356 mm
unmounted

Signed within the image "*Js. Gillray fect*" and inscribed below image "*J. Cd Esqr. invt-*".

A comical social satire of a well-to-do couple out on a horse ride that has gone awry. The print depicts an old Field Hunter horse shedding it's riders after hearing the sound of a nearby hunting horn. The horse rears up as it prepares to join the huntsmen in full cry in the background, tipping the man backwards losing control of the reigns and his riding crop, with his spur cutting the bared leg of his large female companion behind.

The obese lady on the rear of the horse has been jolted off towards the water below, grabbing at the man's hair and kicking him in the back, her dress has rucked up exposing her stockings and undergarment.

BM Satires 10803
Condition: Trimmed just outside platemark. Early hand colour lightly faded. Bottom left corner of sheet reinforced on verso, not affecting printed area. Repair to short tear to right margin. Old album residue in corners on verso.
[52571]
£550



03. Clearing a Five-Bar-Gate.
James Gillray
Etching with hand colouing
Publish'd August 20th 1805-by H. Humphrey No 27 St James s Street London.
Image 250 x 345 mm, Sheet 265 x 358 mm
unmounted

Inscribed below image "*J. Cd Esqr del.*"

One of a number of Gillray caricatures poking fun at the pursuit of hunting. A portly huntsman in his red hunting jacket and spurred boots is flung from his horse over a five-bar-gate, his hat flying in one direction, his riding crop the other. The startled horse, wearing a tasselled saddle cloth, has baulked at a gate having spotted a bull on the opposite side, sending its rider off his saddle clear of the gate, instead of jumping the gate itself.

BM Satires 10481
Condition: Nice early hand colouring, Light dirt build-up to top of sheet. Trimmed just outside platemark. Old album residue in corners on verso.
[52573]
£600



04. Satisfaction
Dean & Co.
Lithograph with hand colouring
Dean & Co. Litho, Threadneedle St. [c. 1830's]
Image 202 x 262 mm, Sheet 215 x 275 mm
unmounted

A satirical scene showing a pair of monkeys, dressed as men, duelling. The scene shows the two duelling monkeys in the foreground, on the right one monkey, dressed in military clothes, has just shot his gun causing the loss of the tail of the monkey on the left.

This monkey is dressed as a stylish man or fop, turned in horror and looking down to see his missing tail. In the background the companions of both monkeys can be seen looking on in shock and pleasure at the result of the duel. In the very foreground a box is open containing duelling swords upon which rests a last will and testament, perhaps pertaining to the reason and resulting duel.

To the right of this is a milestone indicating 'XVII MILES to Gravesend', with another signpost above pointing in the direction of 'Shootershill'. In the far background a horse and carriage can be seen, with a windmill in the very distance on the left.

Condition: Trimmed and laid to album page. Spots of foxing and staining to sheet. Small pin holes to upper sheet edge.
[52596]
£100

05. Edward Morgan.
Edmund Walker after T.C. Rowland
Lithograph
Published by T. Catherall, Eastgate Row, Chester. Day & Son Lithrs. to the Queen. [n.d. c. 1850]
Image 185 x 190 mm, Sheet 350 x 222 mm
unmounted

A popular print illustrating the characters from the 19th century 'Ballad of Jenny Jones" which tells the tale of a sailor named Edward Morgan from Llanglollen who sailed the world seeing many famous places and people but longs to return to his home and his love Jenny Jones.

The character of Edward Morgan is dressed in naval uniform standing holding a pint of ale aloft in his right hand, his left finger tips touching the table behind him. The character of Jenny Jones stands behind him and is dressed in a fabric cap, shawl, and apron over her striped dress, she cuts a piece of cheese from behind a table while looking at Morgan.

The scene is set in domestic interior with bamboo style chairs, a table with table cloth, plates, and jug, with a framed print of ship on the wall in the background and below the image a verse of the lyrics to the 'Ballad of Jenny Jones':

And we'll live on our cheese and our ale in contentment,
And so thro' our dear native valley shall rove;
For indeed in our hearts we both love that Llangollen,
And sweet Jenny Morgan with truth will I love.

Condition: Overall surface dirt, in stain along the lower right edge, repaired puncture in the upper left margin and just into the image, repaired tear through inscription space.
[52586]
£75





06. A True British Tar.

John Samuel Templeton
Lithograph with original colouring
London Published by W. Spooner, 377, Strand. Printed by Lefevre, Newman St [n.d. c. 1830]
Image 315 x 220 mm, Sheet 374 x 266 mm
unmounted

A depiction of a British sailor atop a mast with large Union Jack, dressed in 19th century uniform including reefer jacket and neckerchief, an axe hammer in his right hand, he has just been shot while nailing the flag to the masts with French flags in the background all with the inscription:

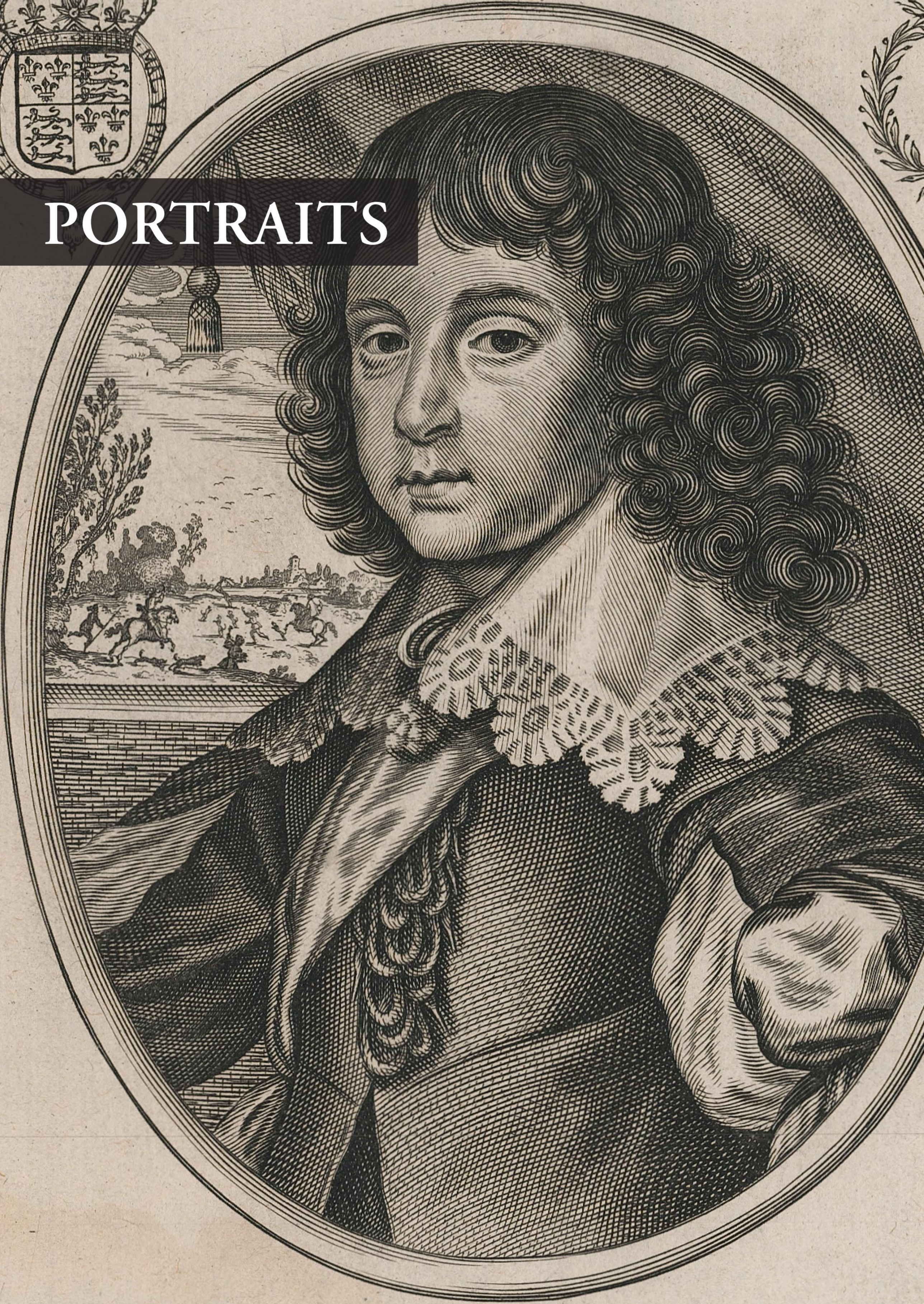
A True British Tar.
The foe thought he'd struck but he cried out "Avast"!
While the colours of Old England he nailed to the Mast;
And died like a true British Sailor!

This image is an example of popular prints made in the post Napoleonic Era portraying the honest and patriotic sailor. Similar imagery and tropes can be seen the in plays of time such as Edward Fitzball's 'Nelson' and Douglas Jerrod's 'Black-Eyed Susan.'

Condition: Remnants of album backing on corners on verso, some light soiling to edges of sheet.
[52584]
£150



PORTRAITS



07. Le tres puissant et tres: illustre Prince Charles

[Anonymous]
Copper engraving
c. 1637
Image 155 x 108 mm, Plate 159 x 113 mm, Sheet 222 x 152 mm
unmounted



A rare portrait of King Charles II as a young boy, titled as "prince de la grande bretagne det Irlande Duc de Cornuaille." a term used until he became Prince of Wales in May 1638. The young king is depicted wearing a coat with a large lace collar and a sash over his shoulder, a hunting scene in the background behind a curtain. The portrait is set within an oval with a coat of arms and a laurel wreath above and title in French below.

One of two copies in reverse of a portrait attributed to William Faithorne of Charles II as Duke of Cornwall (O'Donoghue 18), this particular portrait can be distinguished from the one in the British Museum collection (O'Dononghue 19) by the addition of the coat of arms and a laurel wreath above, the only institutional copies we could trace are in the Royal Collection (RCIN 602335) and Morgan Libraray & Museum (MA 10044).

King Charles II (1630-1685), Reigned 1660-85, Charles's father, Charles I, was executed in 1649 and a republic, led by Oliver Cromwell, was declared in England. Charles fled to France in 1651 and remained in exile for nine years. After the Protectorate collapsed in 1659, Charles was invited to return to England and, with limitations on his powers, assumed the throne in 1660. This return of the monarchy is known as the Restoration. Charles II became adept at outmanoeuvring the opposition to his policies, particularly in matters of religion and foreign affairs. His court was notorious for its easy-going morality; he had fourteen children by various mistresses, but no legitimate heir. He converted to Roman Catholicism on his deathbed and was succeeded by his Catholic brother James.

O'Donoghue undescribed but appears to be a variant state of O'Donoghue 19 with the Order of the Garter in the upper left corner of the plate and a laurel wreath in the upper right corner both above the image. Another impression is on an album sheet in the Royal Collection with portraits of Charles II as a child.

Condition: Good clean impression. Two light stains to bottom left margin.
[52599]
£150

08. Carolus Secundus D:G:Magnæ Britaniæ, France Et Hiberniæ Rex

James Clark
Copper engraving
c. 1670
Image 219 x 150 mm, Sheet 223 x 152 mm
unmounted

Striking and very rare portrait of King Charles II wearing armour, lace collar and sash, with a laurel wreath upon his head, possibly issued in commemoration of the Second Dutch War (1665–1667). The portrait is set within an oval border, with title in French, set upon a pedestal.

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O'Dononghue undescribed, NPG D18520
Condition: Trimmed to plate, grangerised to album page. Light crease to centre of image, single pin hole to wreath.
[52606]
£150





09. Carolus Stuart de II. de Koninck van England, Scotland en Yrland.
Christiaan Hagen after Pieter Nason
Copper engraving
c. 1675
Image 196 x 151 mm, Plate 200 x 157 mm, Sheet 225 x 167 mm
unmounted

A detailed engraving of King Charles II attributed to Christian Hagen (1635-c. 1707) after the painting by Pieter Nason. The King is depicted in armour, holding a baton leant upon a parapet, his left hand rests on the hilt of his sword. A crown, orb and sceptre to his right and a battle scene in the background. Plate from Lambert van den Bosch's "*Tooneel des oorlogs, opgericht in de Vereenigde Nederlanden*" (1675), the same portrait was also published in "*Das verwirrte Europa oder politische und historische Beschreibung der in Europa*" (1677).

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O'Donoghue undescribed
Condition: Good strong and clean impression. Two printer's creases to bottom left corner of inscription area.
[52597]
£150



10. Albertus Constantinus de Gorai Breza Palatinus Calissien Gvbernator Novodvoriensis/Teresa Konstancyazbnina Brezina Woiewodzina Kaliska Staroscina Nowodworska

Charles Scott
Copper engraving
c. 1692
Images 143 x 104 mm, Sheets 148 x 107 mm
unmounted

A rare pair of portraits of Wojciech Konstanty Breza and his third wife Teresa Konstancja Opalińska Brzezina, diplomatic representative, special envoy, and voivode of various regions of the Polish-Lithuanian Commonwealth. The images show bust portraits of the pair appearing in the centre of wreaths, their coats of arms at the bottom.

Perching on top of the wreaths are eagles with crowns, their wings outstretched. At the bottom of the image appears a partial globe with 'Polonia' appearing at the centre. Various Polish cities are marked including Warsaw and Poznan, the city for which Breza was voivode.

Wojciech Konstanty Breza (c.1630's - 1698) was a Polish politician and voivode, a title denoting a military leader or governor of a specific region in Central, South-eastern and Eastern Europe. Breza was voivode of Poznań between 1692–1698 and voivode of Kalisz between 1687–1692.

He served as an envoy of the Polish-Lithuanian Commonwealth in the Kingdom of Sweden in 1673–1674, and also as a diplomatic representative of the Commonwealth in the Kingdom of Denmark in 1673. He held various other political positions within his career and in 1673, during his time as an envoy, he tried unsuccessfully to persuade Sweden to help Poland in the war with Turkey.

Upon learning of the death of the Polish King Michael I (reigned 1669 – 1673) he proposed the candidacy of Prince George of Denmark to the Polish throne. Breza married three times, lastly to Teresa Konstancja Opalińska Brzezina but had no children. Breza died in 1698 and was buried in Poznań.

Condition: Both trimmed and tipped to same album page. Some creasing to corners of sheets.
[52594]
£200



11. Dna Maria Filia Caroli Regis Magnæ Britanniæ.
Pieter de Jode the Younger after Anthony van Dyck
Copper engraving
c. 1641 (later 17th century impression)
Image 163 x 120 mm, Plate 168 x 124 mm, Sheet 198 x 147 mm unmounted

A three-quarter length portrait of Princess Mary, the eldest daughter of Charles I. Mary is seen stood, facing the viewer, her left arm resting upon the back of a chair. She wears an elaborately laced dress, her hair partially up in a pearled crown with curls cascading either side of her face.

Princess Mary, Princess Royal, Princess of Orange and Countess of Nassau (1631 – 1660) was the eldest daughter of King Charles I of England, Scotland, and Ireland and his Queen, Henrietta Maria. She was the wife of William II, Prince of Orange and Count of Nassau (27 May 1626–6 November 1650) and the mother of King William III of England and Ireland, II of Scotland (14 November 1650–8 May 1702). Mary Stuart or Mary of Orange, as she was also known, was the first daughter of a British Sovereign to hold the title Princess Royal.

O'Donoghue 18
Condition: Diagonal crease to lower half of sheet. Unidentified watermark. 'A 1820' collectors mark in ink to verso.
[52591]
£100



12. Lodoica Lotharinga Franc. Regina
Jean Rabel
Copper engraving
c. 1586
Image 90 x 70 mm, Plate 109 x 82 mm, Sheet 112 x 86 mm unmounted

A finely engraved bust portrait of Louise de Lorraine, Queen of France, dressed in regal finery with a high lace collar and bodice, pearl necklace and carefully fashioned hair decorated with a strings of pearls and jewels. The portrait is set within an oval border inscribed with the title in Latin.

This is one of two engraved portraits of Louise de Lorraine by Jean Rabel, this particular image appears in "*Sibyllarum duodecim oracula, … avec les figures des dites Sibylles pourtraictes au vif …*", which was dedicated to Louise.

Louise of Lorraine (1553 - 1601) was Queen of France as the wife of King Henri III, until his death in 1589. From February - April 1575 , she was also Queen of Poland and Grand Duchess of Lithuania.

Condition: Trimmed just outside platemark. Tipped to album page. Creasing and discolouration from adhesive in corners.
[52588]
£75



13. Theodoricus III

Cornelis Visscher
Copper engraving
[Haarlem, Pieter Claesz Soutman, 1650]
Image 404 x 293 mm, Plate 406 x 298 mm, Sheet 518 x 358 mm
unmounted

A bust portrait of Theodoricus III, also known as Dirk III, the Count of Holland from *Principes Hollandae, Zelandiae et Frisiae*, a series of 38 portraits of the Counts of Holland engraved by Cornelis Visscher and published by Pieter Soutman in 1650. Theodoricus is seen looking off to the right of the viewer, he is wearing a fur hat which is topped with a small crown with a feather adorned pendant on the front.

He is wearing light armour which is partially covered by an embroidered and fur lined vest and his long curly hair is falling past his shoulders. The portrait is in a decorative oval frame, the coat of arms seen below. Latin text appears in two columns either side, with the full title seen within the oval portrait area.

Dirk III (also known as Theodoricus III or Dirik III) was Count of what is modern day Holland between 993 - 1039. Dirk is thought to have gone on a pilgrimage to the Holy Land around 1030, hence his nickname of 'Hierosolymita' or 'the Jerusalemite'. This area was called Holland for the first time in 1101 and was known as a southern part of Frisia at the time Dirk ruled.

Hollstein 81, ii
Condition: Some foxing to sheet. Some creasing to sheet edges.
[52598]
£300



14. Hadrianus Iunius Hornianus medicus.
Robert Boissard
Copper engraving
[Theodor de Bry, Frankfurt am Main, 1597]
Image 138 x 105 mm, Sheet 139 x 107 mm
unmounted

A half-length portrait of Hadrianus Junius, turned slightly to the right, looking down and concentrating on the piece paper he is writing on with a quill pen, his right hand holding an ink well. He is depicted wearing a cloth cap and fur trimmed coat, set within a stone columns with his name and title above and decorative scroll work in the corners.

The portrait is likely to be from the first publishing of Jean Jacques Boissard's "*Icones virorum illustrium doctrina*" from 1557, which was later reused in his "*Bibliotheca chalcographica*" from 1669. Both books contained portraits of notable men, and were composted in collaboration with Robert Boissard, Theodor de Bry and Johann Theodor de Bry.

Inscribed in the bottom right corner of image: '*Nasc. Hornae a.o*' [blank] '*ob.*' [blank] '*a.o*' [blank]
Artist's monogram at centre right: "*Br*"

Below image two lines of text read: '*Invidiam vincis studio probitate labore*' / '*Gratia nunc merits reddita digna tuis.*' (You conquer envy with diligence honesty and hard work / Grace now merits returns worthy of you.)

Hadrianus Junius (1511–1575), also known as Adriaen de Jonghe, was a Dutch physician and author. He lived in Haarlem but also worked in Copenhagen, and England. Junius was dubbed a 'second Erasmus' by some of his contemporaries, but his scope was more limited, despite being a classical scholar, translator, lexicographer, antiquarian, historiographer, emblematist, school rector, and Latin poet.

Condition: Trimmed just outside of the boarder and tipped to album page. Text on verso as issued.
[52585]
£75

EXPLORATION



15. Nigritae exhaustis venis metallicis, conficiendo saccharo operam dare debent [Slaves making sugar]
Theodor de Bry
Copper engraving with early hand colouring
[Frankfurt-am-Main, c.1595]
Image and Plate 160 x 195 mm, Sheet 315 x 235 mm
unmounted

An illustration of slavery in the Caribbean, engraved by de Bry after drawings by Stradanus for the fifth volume of the *Grands Voyages,* presented in full early hand colouring. The plate is one of the very earliest known depictions of sugar production in the Americas.

As the title and descriptive text below explain, following the near eradication of the indigenous population of Hispaniola, the Spanish brought in large numbers of African slaves to mine precious metals. When the veins of silver and gold were exhausted, the Spanish turned to sugar production. This view shows the process. Groups of slaves cut the sugar cane from the fields and carry bundles to a workshop, where the canes are stripped, burnt, crushed, and boiled in a large cauldron, before the unrefined sugar is ladled into large earthenware jars.

de Bry's fifth volume was essentially an illustrated edition of Girolamo Benzoni's *Voyages*. A Milanese explorer, Benzoni (c.1519-after 1572) spent 15 years travelling through the Spanish controlled areas of the Americas including the West Indies, Central America, and South America. After losing his fortune in a shipwreck, Benzoni returned to Italy penniless, and realised his only marketable asset was his experiences in the New World. Thus, he wrote *Historia del Mondo Nuovo,* which was published in Venice in 1565. His book eventually ran to eleven editions.

Text below image reads: '*Nigritarum ergo opera usi sunt Hispani initio in scrutandis venis metallicis: verum post quam illae fuerunt exhaustae, horum ministerio uti coeperunt ad molas trusatiles quae sacchariferas cannas comminuunt, ad saccharum coquendum & cogendum: in quo ministerio etiamnum hodie magna ex parte occupantur. Nam cum ea Insula humida sit & calida, minimo negotio sacchariferae cannae sive arundines succrescunt; ex quibus contusis, deinde in lebetes coniectis, & decoctis, postremum rite repurgatis & in saccharum concretis, magnum quaestum facere solent. Utuntur praeterea istorum Nigritarum opera in pascendis armentis, & reliquis rebus administrandis quae necessariae sunt ad suos usus.*'

Condition: Verdigris and associated paper thinning and corrosion from old hand colour. Uniform time toning to sheet. Binders creases to left margin. Chips and stains to margins, not affecting image or text. Latin letterpress title above and text below. Blank on verso.
[52637]
£225



16. [A Noble Maiden of Secota]
Gijsbert van Veen after John White
Copper engraving
[Amsterdam, c.1590]
Image and Plate 150 x 212 mm, Sheet 330 x 238 mm
unmounted

A full length portrait, front and back, of a young Roanoke woman, engraved by Gijsbert van Veen after a watercolour by the English colonial governor and cartographer John White. In the image, the young woman, described in the caption as of noble birth, stands with her hands on her shoulders, covering her breasts in an attitude of modesty, and wearing a tassled skirt of deer skin, and jewellery made of strings of pearls.

Her hair is cropped into a fringe at the front and tied into a knot at the nape of her neck. Her arms, legs, and face are decorated with tattoos. She stands on the bank of a large lake, beyond which can be seen a settlement, possibly the Roanoke town of Secotan, and on the lake, figures fish from canoes and navigate a palisade, perhaps a fence fence, in the middle of the water.

This particular example is from the 2nd German edition of the first part of de Bry's seminal *Grands Voyages*, the *Admiranda Narratio*, though the plate was originally engraved for illustrated editions of Thomas Hariot's *A Briefe and True Report of the New Found Land of Virginia*, and as such is one of the earliest European depictions of First Nations Algonquian peoples.

The plates from this series, many of which were engraved by van Veen and de Bry, were based upon watercolours and sketches of Algonquian life made by John White (1539-1593), who had participated in the 1585 attempt to colonize Roanoke Island alongside Sir Ralph Lane, Sir Richard Grenville, and Thomas Heriot, the last of whom he collaborated with in documenting and mapping the region.

Following the failure of the first attempt, White was made governor of the new Roanoke Colony by Walter Raleigh in 1587. White was forced to return to England for supplies later that year, but was delayed, finally returning in 1590 to find the colony abandoned and his daughter and granddaughter missing. The fate of the Lost Colony remains unknown, and White instead returned to manage Raleigh's estates in Ireland.

Condition: Trimmed close to plate on right margin. Minor time toning and water staining to left margin. German letterpress title above and text below. Blank on verso.
[52627]
£375

V.

Ein edele Jungfraw auß Secota.



DJe edeln Jungfrauwen sind eben auff dieselbige weise bekleidet/gleich wie auch die Weiber/deren wir oben gedacht haben/ außgenoñen/ daß sie an statt eines Halßband ronde Perlen/etwas grösser als die gemeinen sind/am Halse tragen/ vnter welchen kleine küpfferige Knäufflein / oder außgebollierte Knöchlein vermischet seyn. Die Haare deß Haupts sind jnen vber die Stirn auff zweyen an einander stossenden plätzen abgeschnitten / die vbrigen pflegen sie hinderm Häupte zusammen zuknüpffen/ jhre Backen/ Stirn/ Arme vnd Schenckel sind gestipffet. Sie haben einen grossen Mund/die Augen aber vberauß schöne/ die Hände legen sie gemeiniglich auff die Schultern/vnd bedecken also die Brüste/zum Zeichen der Jungfräwlichen züchtigkeit. Am vbrigen theil deß Leibs sind sie / wie auß diesem Gemälde zu sehen/nackendt vnd bloß. Sie haben auch jre Lust zu sehen/wie man die Fische in fliessenden Wassern fähet.

Nesquita





17. [Pagodas and Mosques of India]

Baptista van Doetechum after Jan Huygen van Linschoten
Copper engraving
IHVLinschoten. Bapt. à Doet. fe. [Cornelis Claesz.
Amsterdam, c.1596-1638]
Image 250 x 322 mm, Sheet 285 x 338 mm
unmounted

An illustration of places of worship in India, from Jan Huygen van Linschoten's celebrated *Itinerario*, one of the most influential travel narratives of the Dutch golden age. The plate shows a pagoda and a mosque in either side of an open plaza, in the centre of a small Indian town. The scene is divided neatly in two by a large central palm tree, under which a figure at rest reclines against a rock, dressed only in loincloth and close fitting cap and holding a long spear in his left hand.

On the left hand side of the scene, a large pagoda is built into the hillside, with a very large murti enclosed in a domed niche. Worshippers kneel before the figure, while another devotee burns incense upon a large brazier at the top of the pagoda's stairs. A bull stands beside him. The deity represented in the niche is described as a 'horrible idol' in the commentary below, but the large face on the figure's abdomen is perhaps a crude attempt at representing Jagannath, or simply an imaginative rendering of something 'pagan' or 'heathen' for van Linschoten's contemporary western audiences.

On the opposite side of the scene, the mosque is a fairly conventional arcaded building, with groups of figures in Islamic dress preparing to wash in a large ablution pool in the square outside.

Latin and Dutch descriptive text below the image reads: '*Horrendae Idolorum effigies, quae in omnibus viarum angulis obvia Indi prostrati passim adorant / et donariis prosequuntur, a Bramenis sacerdotibus, ob sapientiae opinionem, apud / illos magni habitis, Pagodes dicta. / Mesquita seu templum Indorum Mahometistarum quae secta totum fere, orientem pervasit.' 'Scrickelicke beeltdenisse der Indiaensche affgoden gestelt op alle hoecken van de weegen welcke sin haer / offerhande doen en seer devoetelicken aenbidden van haer papen Bramenes (die / om opinie van wysheyt daer seer geacht sinn) Pagodes genaemt. / Mesquita ofte tempel der Machometische Indianen welcke seckte bynaer geheel Orienten doordrongen heest.*'

Condition: Central vertical fold, as issued. Trimmed to image within platemark along left margin, though with old remargining. Old repaired tears and punctures to central fold, bottom right margins, and top left corner of sheet. Uniform time toning to sheet. Four lines of Dutch manuscript annotation in old hand to bottom margin.
[52623]
£375

18. Columbus Der Erste Erfinder Von America

Johann Michael Funcke
Woodcut
Nuremberg, 1773.
Image 140 x 84 mm, Sheet 193 x 115 mm
unmounted



A full length woodcut portrait of the explorer Christopher Columbus from the second edition of Georg Adam Dillinger's *Bilder-Geographie* published in 1773. The portrait shows Columbus standing leaning on a desk, upon which sits a globe. He looks off to the left, a pair of dividers seen in his left hand.

Christopher Columbus (c. 1451-1506) was master navigator who made four voyages from Europe to the Americas between 1492 and 1500. Even though he was not technically the first European to set sail and travel to the Americas, his discoveries opened the door for European exploration and colonization of the area. His expeditions were sponsored by Ferdinand II and Isabella I of Spain, but his nationality has long been disputed between scholars, as little is known about his early life.

He was the son of Domenico Colombo, a wool merchant who was mainly active in Genoa, and Sussana Fontanarossa. Together with his brother Bartholomew, he started working as a chart maker for the Portuguese merchant navy in 1476. Columbus soon started going on trade expeditions in Europe with the marine. It was not until 1484 that Columbus would start looking to cross the Atlantic, and after several rejections of sponsorship, he was finally able to obtain the support of the Spanish monarchs in 1492.

The intention was to find a sea route from Spain to China, India and the Spice Islands, to provide the empire with herbs and spices, gold, places to explore and conquer as well as people to convert to Christianity. In reality Columbus ended up exploring the Caribbean, including parts of the Bahamas, Cuba and Jamaica.

Condition: Spots of foxing to sheet.
[52579]
£150



19. Americus Vesputius
Johann Michael Funcke
Woodcut
Nuremberg, 1773.
Image 140 x 84 mm, Sheet 193 x 115 mm
unmounted

A full length woodcut portrait of the explorer Amerigo Vespucci from the second edition of Georg Adam Dillinger's *Bilder-Geographie* published in 1773. The portrait shows Vespucci standing facing the viewer, his right hand is on his hip, his left hand raised, pointing upwards. To the right is a desk with a compass and a pair of dividers seen on top.

Amerigo Vespucci (1451 –1512) was an Italian explorer who is most famed for being America's namesake.Born in Florence, Vespucci participated in at least two voyages during the Age of Discovery. The first, undertaken between 1499-1500 was on behalf of Spain, the second between 1501-02 for Portugal. Two books were published under is name covering these voyages with both being incredibly popular and widely read across Europe.

Historians have disputed the truthfulness of these accounts however they were pivotal in enhancing and raising awareness of Vespucci himself as well as the new discoveries. Vespucci is said to have recognised that Brazil was part of a fourth continent.

Condition: Area of light printing to image. Surface dirt to sheet edges.
[52580]
£150

20. Ferdinadus Magellanes.
Johann Michael Funcke
Woodcut
Nuremberg, 1773.
Image 140 x 84 mm, Sheet 193 x 115 mm
unmounted



A full length woodcut portrait of the explorer Ferdinand Magellan from the second edition of Georg Adam Dillinger's *Bilder-Geographie* published in 1773. The portrait shows Magellan standing at a desk, a sphere is seen on the desk, with Magellan holding a pair of dividers as he leans on the side.

Ferdinand Magellan (1480-1521) also known as Fernao de Magalhaes in Portuguese or Fernando de Magallanes in Spanish, was born into Portuguese nobility, but his parents died when he was still a boy. He and his brother Diogo got send to the Lisbon court, where Ferdinand lived as a page and developed an interest in cartography, astronomy and navigation.

He decided to join the Portuguese navy in 1505 and learned about the competition between the Portuguese and the Spanish to find the quickest sea route to the famous Spice Islands. After serving the navy for several years, he approached King Manuel with a proposal to navigate to the Spice Islands by sailing west from Europe. This was never successfully done before, as the established route was to travel east from Europe to the islands.

Not only did Magellan's proposal get rejected, he also didn't receive any further employment from the king after he was wounded in a skirmish in Morocco, and falsely accused of illegal trading with the Moors. In 1517, Magellan decided to approach the Spanish king Charles I, and finally received support to travel east towards the Spice Islands, in hopes of finding a better and shorter sea route to the islands.

He set out from Spain with five ships, sailed across the Atlantic, and through the South African Straits, which are now named after him. The journey had been dangerous and troublesome, so that only about half of the crew reached the Philippines in 1521, where they got involved in a battle between two native chieftans, during which Mallegan was killed.

The remainder of his crew fled the Philippines under the leadership of Juan Sebastian Elanco (1476-1526), captain of the last remaining ship, and eventually reached the Spice Islands a couple months later. Shortly afterwards they sailed back to Spain, making eighteen men who arrived in 1522, the first to have successfully circumnavigated of the globe.

Condition: Text to verso. Light printing to centre of image. Spot of foxing to right of figure. Light toning to sheet.
[52578]
£150

FERDINANDUS



21. Tete d'un Guerrier de la Nouvelle Zelande.
Jacques Benard after Sydney Parkinson
Copper engraving
[Paris, 1774]
Image 203 x 163 mm, Plate 232 x 185 mm, Sheet 276 x 203 mm
unmounted

A portrait of Otegoowgoow, the Mâori son of a chief of the Bay of Islands from Hawkesworth's *Relation des Voyages Entrepris par ordre de Sa Majeste Britannique Actuallement Regnante*, the French edition of James Cook's Voyages, published in 1774. Otegoowgoow is seen in profile, looking to the right. His face is adorned with intricate tattoos, or 'moko', showing the detail Parkinson depicted within his observation drawings.

His hair is scraped into a top knot, a comb or 'heru' beneath it. A large pedant hangs from his ear known as a 'pounamu' (New Zealand nephrite), and a sperm whale tooth necklace, or 'rei niho parâoa', is hanging from his neck, signifying he is a person of high standing. Otegoowgoow was said to have been shot and wounded in a disagreement with Cook's men on the 29th November 1769.

Condition: Worm hole to top right corner. Light staining to outside image are on top and left side.
[52600]
£300



22. Homme de la Nouvelle Zelande.
Jacques Benard after William Hodges
Copper engraving
[Paris, c.1780]
Image 215 x 171 mm, Plate 243 x 185 mm, Sheet 255 x 193 mm
unmounted

A portrait of a Mâori chief, possibly Te Rangituanui, chief of Ngâti Hikatoa in the Hawke's Bay region of New Zealan ,from Hawkesworth's *Relation des Voyages Entrepris par ordre de Sa Majeste Britannique Actuallement Regnante*, a French edition of James Cook's Voyages.

Te Rangituanui is seen looking off to the left, turned slightly away from the viewer. His face is covered in tattoos, or 'moko', the pattern extending all the way across his forehead, a symbol of his high standing. His hair is decorated with white feathers at the back and tufts of white fur are seen at his ears, known as 'pôhoi toroa' (clusters of albatross down).

Condition: Trimmed on right margin. Staining to lower sheet edge. Light toning.
[52602]
£100

23. [Robert E. Peary]

[Anonymous]
Silver print
National Geographic Society [c.1909]
612 x 446 mm
framed



A very scarce, large, full length portrait of the Arctic explorer Robert E. Peary wearing his parka and suit from the North Pole expedition of 1909 which consisted of furs modelled on those made by Inuits, snowshoes and a spear. "*Photograph Courtesy National Geographic Society*" in the lower right.

Robert Edwin Peary (May 6, 1856 - February 20, 1920) was an American explorer and United States Naval officer most famous for his April 1909 expedition on which he claimed to be the first person to reach the geographic North Pole. Peary joined the United States Navy in 1881 and continued a naval career until he retired in 1911, taking leaves of absence for his Arctic explorations.

Peary made his first Arctic expedition in 1886 when he attempted to cross Greenland with Christian Maigaard on dogsled but had to turn back when they ran out of food. The expedition was the then second farthest expedition into Greenland. Peary hired African American explorer Matthew Henson in 1887 as his assistant. Peary went on to do a second more ambitious trip in 1891-1892 to ascertain if Greenland was connected to a larger land mass in the North Pole taking seven others including his wife Josephine, Matthew Henson, and the explorer Frederick A. Cook.

Peary was delayed when his leg was shattered after an out of control tiller on the boat he was on spun into his leg. After waiting for his leg to heal, he eventually set off in May 1892 returning in August 1892 having found evidence that Greenland was an island. Peary made his first attempt at reaching the North Pole in 1893-1894 by sledding through Greenland. As a result of his 1898-1902 expedition, Peary claimed to have made visual discovery of Jesup land, the northernmost tip of Greenland, before the Norwegian explorer Otto Sverdrup's expedition around the same time. Peary's claim was universally rejected.

In 1905 Peary made his second attempt at reaching the North Pole in a ship called the Roosevelt but he had to stop due to adverse weather and ice conditions. His 1909 expedition was his last, purportedly reaching the North Pole on April 6, 1909. Upon his return home he found that his former colleague Frederick A. Cook claimed he had reached it first in April 1908 - a claim which was thoroughly discredited.

While Peary's claim was widely accepted at the time, an analysis of Peary's expedition diary and other documents in 1988 cast doubt on whether he actually did reach the Pole. Peary is also known for studying and adopting Inuit survival techniques such as wear furs and building igloos. He also pioneered the technique of having support teams and supply caches whilst on his expeditions.

Peary's legacy is complex, and his achievements have often overshadowed the problematic aspects of his life and career, particularly in relation to his treatment and exploitation of Inuit people. These included the sexual exploitation of Inuit women and girls by Peary and his crew, the theft and sale of a meteorite that was the only source of iron for the Inughuit group that acted as his hosts, and even the transportation of a group of six Inughuit people under false pretences as a favour to the American Museum of Natural History. Four of the group subsequently died to tuberculosis and were anatomised and displayed in the museum, along with other human remains collected by Peary and his crew during the expedition.

Condition: Laid to board, 35 mm tear in sheet on upper left, some surface dirt. Framed in a period frame.
[51224]
£5,000


Photograph Courtesy
National Geographic Society

FINE PRINTS

24. Lt. Col, Tarleton.
John Raphael Smith after Sir Joshua Reynolds
Mezzotint
London Publish'd Oct,,r 11 1782 by J.R. Smith No 83 opposite the Pantheon Oxford Street.
Image 624 x 393 mm, Plate 692 x 394 mm, Sheet 654 x 410 mm unmounted



A whole length portrait of Sir Banastre Tarleton standing, with his left foot on a cannon, looking towards left wearing uniform and a plumed hat, drawing his sword, horses and groom to left, with a British Legion flag flying above. It is worth noting that Tarlerton's pose obscures his hands as he lost two fingers to a musket ball in the Battle of Guilford Court House.

Sir Banastre Tarleton, 1st Baronet GCB (1754 – 1833) was a British general and Whig politician best known as the lieutenant colonel leading the British Legion at the end of the American Revolutionary War. He was the third son of seven children of the Liverpool merchant and slave trader John Tarleton and his wife Jane Parker. Educated at University College, Oxford and then Middle Temple, Tarleton inherited £5000 upon his father's death in 1773 which he squandered in less then a year on gambling and women.

In 1775, he purchased a commission as a calvary officer in the 1st Dragoon Guards. A talented horseman, Tarleton rose to be lieutenant colonel on his own merit. In 1775, he volunteered to join the British troops fighting in the American War of Independence. During his six year service in the war Tarleton he was promoted to lieutenant-colonel in 1781. Tarleton returned to England at the age of 27 an injured, but triumphant war hero, despite the British's defeat in the Revolution.

He sat for three portraits by the country's leading artists: Thomas Gainsborough, Sir Joshua Reynolds, and Richard Cosway. Tarleton continued to serve in the British Army ultimately becoming the general of the 1st Dragoon Guards on January 1, 1812. In addition to his military career, Tarleton served as MP for Liverpool 1790 -1812, where he spoke against the abolition of the slave trade and on military matters. He was in a 15 year relationship with actress, writer, and early feminist Mary 'Perdita' Robinson.

Chaloner Smith 161 ii/iii, Russell 161 iv/v, Frankau - J.R. Smith 345, Hamilton p 67, D'Oench 202, O'Donoghue 2, Alexander and Godfrey 1980 71, Lennox-Boyd iv/v
Condition: Some overall toning to the paper, old paper hinging tape to the left verso, some minor spotting, and a repaired tear with staining to the middle right margin just into the image.
[52572]
£900



25. [The Falconer (Portrait of Samuel Northcote, Jun.)]
Samuel William Reynolds after James Northcote
Mezzotint
[1797]
Image 460 x 351 mm, Plate 506 x 351 mm, Sheet 511 x 356 mm unmounted

A fine proof before letters of Samuel Reynolds' portrait of Samuel Northcote, junior,(1743 - 1813) a watchmaker, and brother of the painter James Northcote. Samuel Nortcote stands gazing at a falcon with a bell anklet, held aloft in his left hand, his face dramatically lit from the right hand side with his body in near full shadow.

A large dog appears at his side, set against a dark rural backdrop. Reynolds' mastery of the mezzotint printmaking technique perfectly captures the texture of the falcon's plumage as well as the sitters characterful facial features.

Whitman S.W. Reynolds 414 i/iii, Le Blanc 99, Lennox-Boyd i/iii
Previously with Colnaghi (New Bond Street), frame label states: Ex. Col.: Martin Erdmann, Ex. Col.: John Charrington. Likely to be from Erdmann sale of important early English mezzotints, Christie's 15th / 16th November, 1937.

According to Lugt Martin Erdmann (-1937) (L.885b) was the business partner of the great collector Henry Oppenheimer, of Speyer bank, which they managed together in New York, then in London. His interest in art was less general than that of Oppenheimer, confining himself almost completely to English mezzotint engravings of the 18th century. He compliled one of the most valuable and remarkable collections of mezzotints, both in terms of the number and their quality. He focused on those in the best condition possible, with many unique or unrecorded states.

John Charrington (1856-1939) (L.572) was a member of a wealthy family of coal merchants, an art historian and print collector who became the Fitzwilliam Museum's first 'Honorary Keeper of Prints'.

Condition: Excellent, dark, and rich proof impression with uncleaned inscription space. Light foxing to inscription space. Restored surface abrasion to top right corner.
[52567]
£1,800



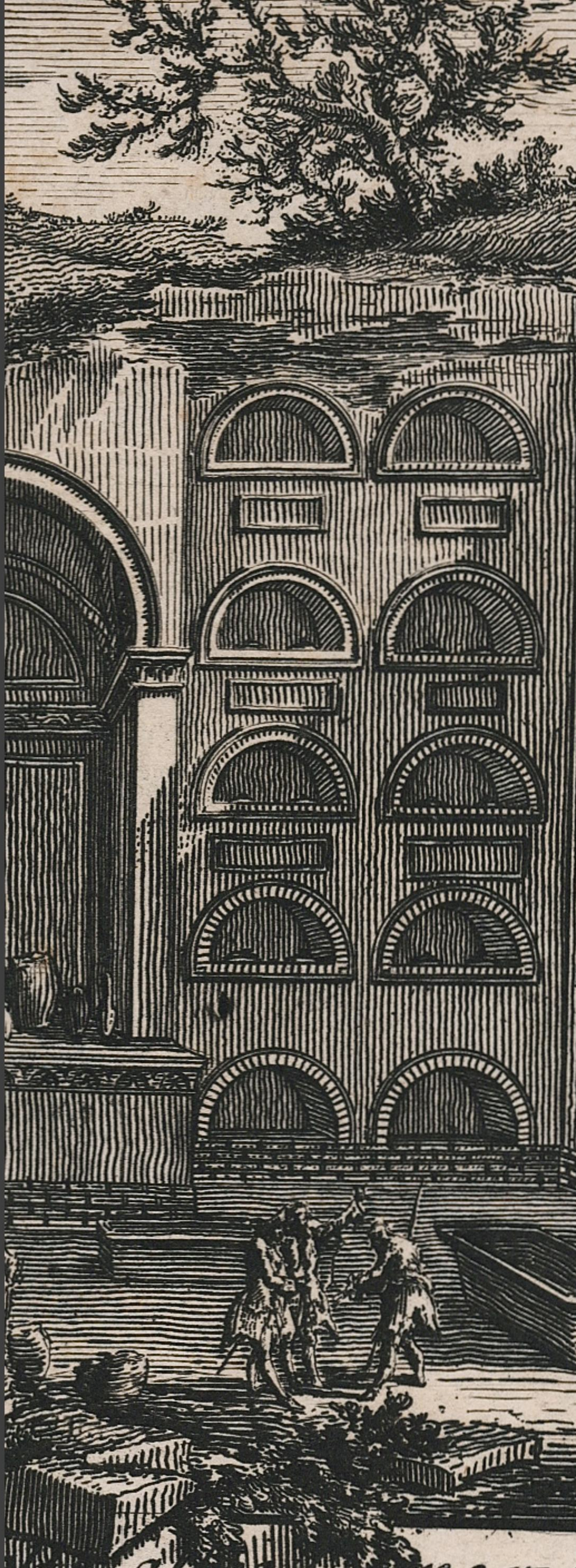
Two Plates from Piranesi's *Roman Antiquities*

The *Antichità Romane* ('Roman Antiquities') was Piranesi's largest, and in many ways most ambitious, series of etchings, comprising 250 plates published in 4 volumes.

Unlike the *Vedute di Roma*, the *Antichità Romane* is chiefly interested in small details, though the views of principal monuments in this work are no less aesthetically pleasing than the *Vedute*.

Piranesi's agenda as an architect, namely the revival and emulation of classical Roman models, is immediately apparent in his meticulous recording of Rome's architectural and archaeological heritage.

As a result, the *Antichità Romane* became a critical resource for antiquarians and academics. Piranesi's detailed explanations of Roman feats of engineering challenged the emergent argument for the superiority of Classical Greek models in art and architecture.





STANZA sepolcrale scoperta, e demolita con molte altre l'anno 1746 nella Vigna Casali a Porta S. Sebastiano. Le nicchie grandi delle facciate erano dipinte a grotteschi, finte pietre di Stucchi

26. Stanza sepolcrale scoperta, e demolita con molte altre l'anno 1746 nella Vigna Casali a Porta S. Sebastiano

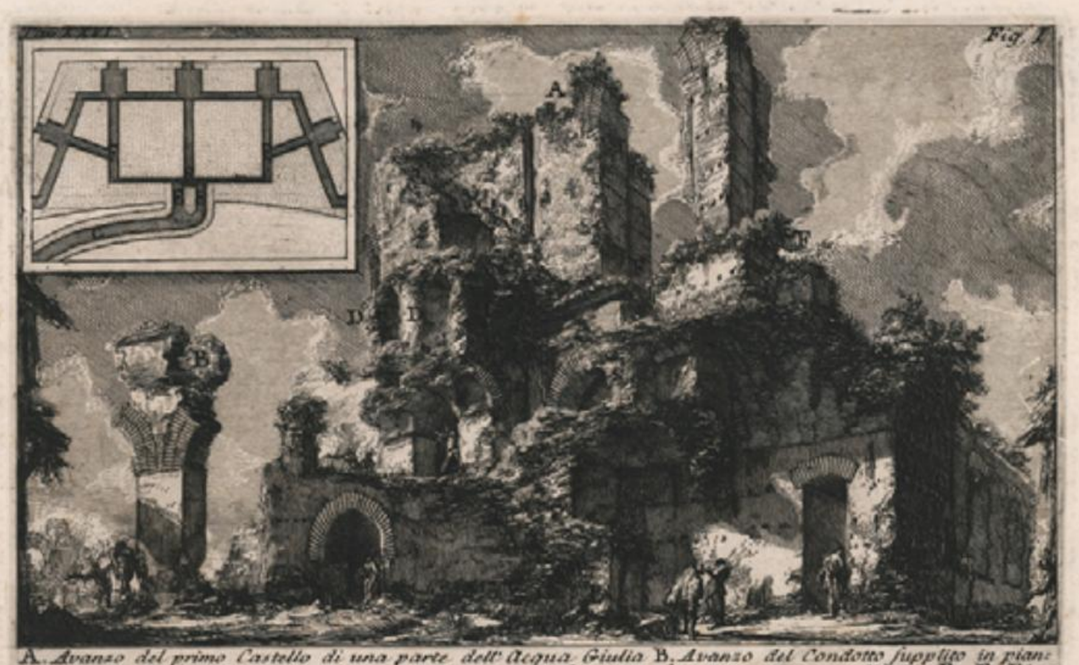
Giovanni Battista Piranesi
Etching
[Rome, Bouchard and Gravier, 1756]
Image 128 x 192 mm, Plate 132 x 195 mm, Sheet 285 x 415 mm unmounted

Full inscription reads: "*Stanza sepolcrale scoperta, e demolita con molte altre l'anno 1746 nella Vigna Casali a Porta S. Sebastiano. Le nicchie grandi delle facciate erano dipinte a grotteschi, finte pietre di Stucchi.*"

Figure 2 of Plate XVIII from the first volume of Piranesi's *Antichità Romane,* featuring a view of a Roman sepulchral chamber that was cleared along with numerous others during development near the Porta San Sebastiano in 1746, making Piranesi's etching the only record remaining for the structure. The surrounding walls, in a ruinous state, are topped with foliage that grows from cracks in the brickwork.

Numerous semicircular niches give the structure the appearance of a columbarium, used to inter cremated remains in burial urns, though the scale of these niches suggest that they once contained burials or even sarcophagi. Open sarcophagi stand in the centre of the room, their broken lids piled in the foreground of the scene, while large niches in the centre of each wall contain numerous urns, and are described in the inscription as decorated with grotesques and painted stucco. Groups of well attired visitors, likely antiquarians, architects, or grand tourists, examine the ruins.

Wilton-Ely 313, F178, C18.2
Condition: Clean, dark impression with full margins. Minor foxing to edges of sheet, not affecting plate.
[52582]
£200



A. Avanzo del primo Castello di una parte dell' Acqua Giulia B. Avanzo del Condotto supplito in pianta colla lett. C. D. Spechi che ricevevano l' acqua del Condotto, supplili in pianta colla lett. B. F. Diramazione de medesimi Spechi

Piranesi Archit. dis. inc.

27. Avanzo del primo Castello di una parte dell'Acqua Giulia

Giovanni Battista Piranesi
Etching
Piranesi Archit. dis. inc. [Rome, Bouchard and Gravier, 1756]
Image 132 x 200 mm, Plate 135 x 205 mm, Sheet 262 x 415 mm unmounted

Full inscription reads: "*A. Avanzo del primo Castello di una parte dell'Acqua Giulia. B. Avanzo del Condotto supplito in pianta colla lett. C. D. Spechi che ricevevano l'acqua del Condotto, suppliti in pianta colla lett. E. F. Diramazione de' medesimi Spechi.*"

Figure 1 of Plate XXVI from the first volume of Piranesi's *Antichità Romane,* featuring a view of the ruins of the first *castella aqua,* or distribution tank, of the Julian aqueduct in Rome. The view shows the structure, which once stood near the Colline Gate, in a state of disrepair, with only the piers of the connecting conduit of the aqueduct still standing.

The structure, though ruinous and overgrown, has piqued the interest of a group of surveyors, some of whom measure and draw the structure. An inset plan in the top left of the plate shows a schematic of the outlets and channels that redirected water from the main aqueduct into sedimentation tanks before channelling water into five smaller conduits.

The Aqua Julia was constructed by Agrippa in 33 BC, under the orders of Augustus, as an extension to the Aqua Tepula, and carried water from springs near Lake Albano to the western suburbs of the city.

Wilton-Ely 328, F193, C26.1
Condition: Clean, dark impression with full margins. Minor foxing to edges of sheet, not affecting plate.
[52583]
£200

GENERAL INTEREST



28. An Animal of a new Species found on the Coast of New South Wales

after George Stubbs
Etching
[The Gentleman's Magazine, XLIII, July 1773]
Image 150 x 98 mm, Plate 170 x 115 mm, Sheet 208 x 127 mm
unmounted



The earliest obtainable popular print of a Kangaroo, closely based upon the celebrated oil painting by Stubbs, published in the *Gentleman's Magazine* in July 1773. The etching shows the enigmatic marsupial almost in profile to the left, with its head turned back to look over its shoulder. It stands on a rocky outcrop, with one eye on the viewer.

The painting upon which the engraving was based, entitled *The Kongouro from New Holland*, was commissioned by the naturalist Sir Joseph Banks upon his return from participation in Cook's first voyage (1768 and 1771), and, alongside descriptions of the animal, caused an immediate sensation. It is now in the National Maritime Museum at Greenwich.

A close copy of the painting was engraved by an anonymous engraver for inclusion in John Hawkesworth's '*An Account of the Voyages undertaken by the Order of His Present Majesty for making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret, and Captain Cook, in the Dolphin, the Swallow, and the Endeavour*.'

The publication of Hawkesworth's official publication was marred by a legal dispute between Banks and the brother of the illustrator Sydney Parkinson, who had died of dysentery while at sea, leading Stanfield Parkinson to hurriedly publish some of his brother's papers before the official account could be released. Despite Hawkesworth obtaining a legal injunction, the enthusiasm for news of Cook's voyages among the general public meant that popular prints and narratives quickly appeared, including the current example.

Lennox-Boyd 361
Condition: Printers creases to left margin, not affecting image. Trimmed within plate at top and along left side, as issued.
[52607]
£250

29. Tab. 62 [Phoenix, Pelican, Harpy, Gryphon]

Matthäus Merian II
Copper engraving
[Amstelodami, Apud Ioannem Iacobi Fil. Schipper. MDCLVII. [Amsterdam, 1657]]
Image and plate 300 x 180 mm, Sheet 375 x 232 mm unmounted

Plate 62, depicting a Phoenix, a Pelican, a Harpy, and a Gryphon, from the 1657 first edition of John Jonston's *Historiae Naturalis de Avibus, Libri VI. cum aeneis figuris, Johannes Jonstonus Medicinae Doctor, concinnavit,* the sixth book of a six volume work of the animal kingdom, which became a standard 17th century encyclopaedia of natural history.

Remarkable more for its breadth and arrangement than any particular advancement of the study and classification of animals, it was an extremely popular work, in great part because of numerous engravings by Matthäus Merian the Younger and his younger brother Caspar Merian. It was translated and reprinted in many editions into the later half of the 18th century.

Condition: Creasing to upper half of sheet. Tear to left margin, not affecting plate.
[52576]
£375

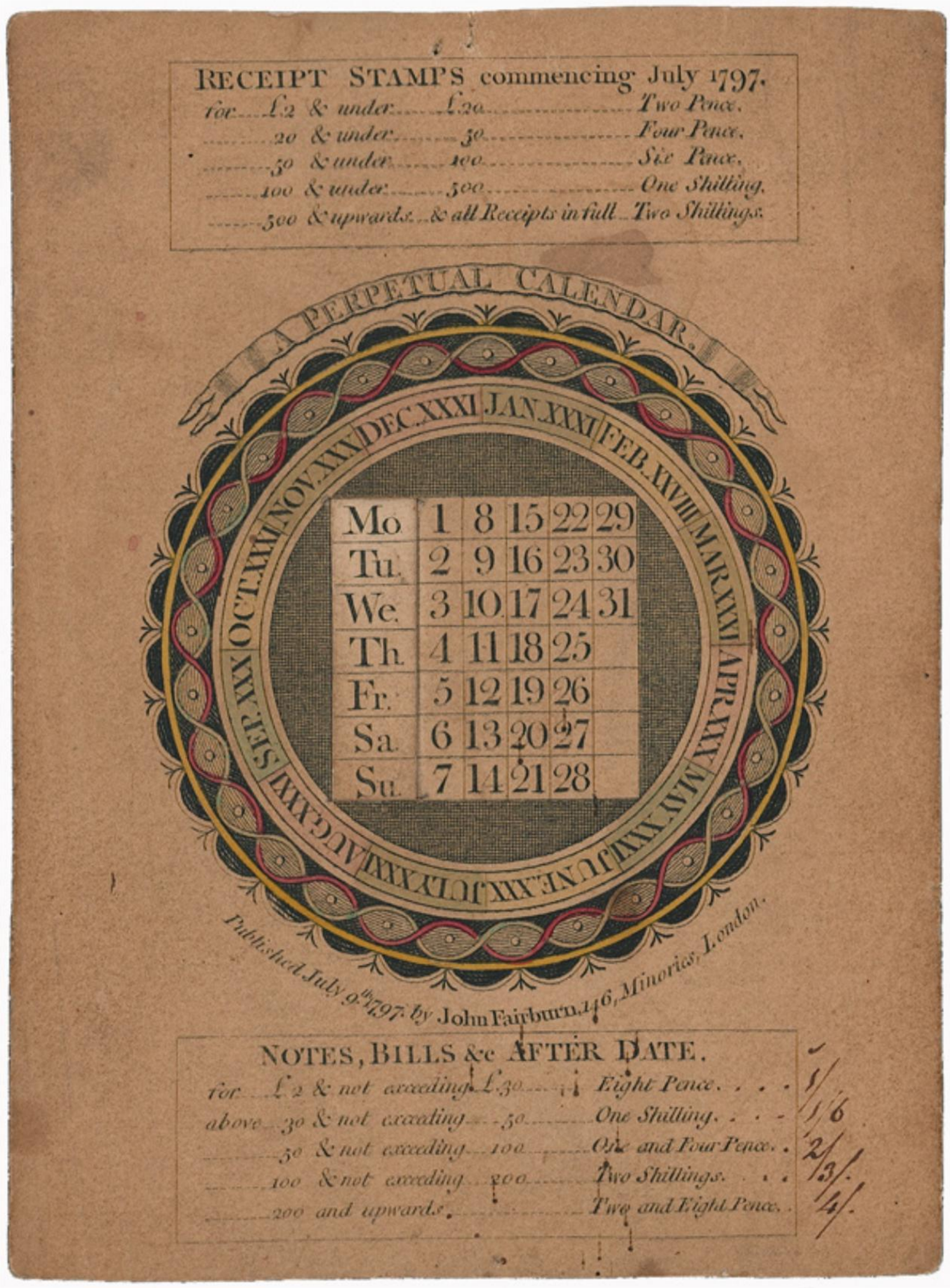


Harpÿca



Grÿphus Greiff





30. A Perpetual Calendar

John Fairburn
Copper engraved with early hand colour
Published July 9th 1797 by John Fairburn, 146 Minories, London.
Image 135 x 80 mm, Sheet 145 x 105 mm
unmounted

A trade card for the publisher, printseller, and stationer John Fairburn, featuring a perpetual calendar as a roundel at centre. The month is laid out in a table of 5 columns of horizontal dates, with a separately printed moveable panel inscribed with the days of the week, allowing the viewer to adjust the calendar for each month.

In a circular border surrounding the table, the months of the year are shown, along with a count of their days in roman numerals. The title of the calendar is enclosed in a ribbon above.

Two boxes of text above and below the calendar provide prices for the various printed articles sold by Fairburn, including receipt stamps of various values in the top box, and notes, bills, and other reminders of outstanding payments at bottom.

Condition: Uniform time toning and dirt staining to card, with some ink staining and water staining. Manuscript price annotations to right of bottom text, in old hand. Pin holes to centre top of card. Minor creasing to left corners of card. Blank on verso.
[52610]
£375











31. The Senses
J.C. Wilson
Lithograph with original hand colouring
Printed by W. Clerk 41 Dean St. Soho. Published by T.Pewtress 67 Newington Causway & Ackermand & Co. 96. Strand [c. 1833].
Image 210 x 170 mm, Sheet 335 x 260 mm each
unmounted

A set of five hand coloured Victorian lithographs depicting women personifying the five senses: Seeing, Hearing, Feeling, Tasting, and Smelling. Each woman is dressed in the height of early Victorian fashion with elaborate hairdos.

Condition: Full sheets in fine original colour with minor foxing to some sheets.
[52612]
£300



Printed by W. Clark 202 High Holborn.

S P R I N G .



32. [The Seasons]
J.C. Wilson
Lithograph with original hand colouring
Printed by W. Clerk 202 High Holborn. Published by T.Pewtress 67 Newington Causway & Ackermand & Co. 96. Strand [c. 1833].
Image 225 x 190 mm, Sheet 335 x 260 mm each
unmounted

A set of 4 prints of women personifying the four seasons and dressed in fashionable early Victorian clothing. Signed and dated in the plate.

Condition: Full sheets in fine original colour with minor foxing to some sheets.
[52613]
£300

TOPOGRAPHY

J. GIBBS, ENGINEER.

VIEW OF THE LONDON AND CROYDON RAILWAY.



33. View of the London and Croydon Railway.

Day & Hague after Edward Duncan

Lithograph with tint stone and hand colouring
Published at 105 Leadenhall Street 1st June 1838.
Image 280 x 489 mm, Sheet 435 x 600 mm
mounted

Inscription below title reads: "From the deep cutting made through the hill at New Cross looking towards Greenwich Railway." and above title "J. Gibbs. Engineer".

An expansive panorama of 19th century London viewed from the newly built London and Croydon railway line at New Cross and opened in 1839. Published in 1838 Edward Duncan would have had to employ his imagination to depict this scene as a working line.

The foreground features the railway line into central London with an steam train approaching a bridge at the end of the cutting, a collection of onlookers watch from the top of the slope to the right.

London spreads out in the middle distance with the dome of St. Paul's to the left and the Tower of London visible beyond the remarkable arches of the Greenwich Railway. The skyline is dotted with the spires of the city's churches and the smoking chimneys of factories out to the east.

Condition: Toning and occasional spotting to sheet, predominantly to margins. Short tear to bottom margin, not affecting printed area.
[6648]

£500



34. Rievaulx Abbey in Yorkshire.

Richard Reeve after John Buckler
Aquatint
Published May 1810, by J.Buckler, Bermondsey, Surrey
Image 422 x 605 mm, Plate 499 x 657 mm, Sheet 585 x 880 mm
unmounted

A fine large scale aquatint view of the ruins of Rievaulx Abbey with figures in period dress in the foreground for scale. One of a number of impressive aquatints after Buckler's paintings of cathedrals, abbeys, and Oxford colleges.

The print was produced towards the end of a period of intense academic and popular interest in the aesthetic and historical value of ruined structures. In response to the fascination for classical ruins fostered by the Grand Tour, British artists and antiquarians increasingly turned to examples of native English architecture in the form of ruined abbeys, vernacular medieval buildings, and the finer surviving examples of the Gothic style.

By the latter half of the eighteenth century, opinion was divided along aesthetic lines into those who preferred a more restrained, precise, and 'scientific' approach to the recording of ruined antiquities and those who ascribed to the harmonious and idealistic Picturesque style championed by the Reverend William Gilpin.

With the dedication below:
To Charles Duncombe Esq. Of Dunscombe Park, The Proprietor; this View of that Celebrated Monastic Structure, is by Permission most Humbly Dedicated by their much obliged and devoted Servant, John Buckler.

Condition: Excellent clean impression . Light spotting to left margin and stain to top margin, not affecting image.
[13941]
£350



35. [The Grand Bridge, Blenheim Palace]
Charles W. Cain
Drypoint etching
c. 1925
Image and plate 248 x 327 mm, Sheet 289 x 367 mm
unmounted

Signed and numbered 6/30 in pencil. Monogrammed within the plate.

A fine drypoint of The Grand Bridge at Blenheim Palace, an unusual subject for an artist who is best known for his orientalist works. The bridge is depicted from the lake's edge, with a lone figure in the centre, the reflection of the bridge delicately rendered below.

Originally designed in 1708 to be a "habitable viaduct" by architect and playwright Sir John Vanbrugh, The Grand Bridge houses more than thirty rooms that were flooded when Lancelot "Capability" Brown created lakes on the estate in the 1760s.

Condition: Good clean impression. Light creasing predominantly to the top of the image and sheet.
[52577]
£200





36. San Marco, Venice

Axel Haig
Etching and aquatint
1898
Image 588 x 808 mm, Plate 605 x 822 mm, Sheet 675 x 985 mm
unmounted

Signed and inscribed in pencil by the artist.

An impressive, large scale etching of Piazza San Marco, Venice. The scene is dominated by St Mark's Basilica, seen on the left, the intricate architecture captured in this highly detailed etching. In the foreground groups of figures are seen enjoying the square, with small children feeding the pigeons and finely dressed figures walking arm in arm through the crowds.

Lennox-Boyd 151
Ex. Col.: Christopher Lennox-Boyd (Co-author of the catalogue raisonne of Axel Haig's printed works: Axel Haig and the Victorian Vision of the Middle Ages, Allen & Unwin, London, 1984)

Condition: Some minor spots of foxing to sheet edges, not affecting image.
[11866]
£1,000



37. [Notre Dame, Paris]
Axel Haig
Etching and aquatint
1900
Image 562 x 808 mm, Plate 606 x 800 mm, Sheet 675 x 985 mm
unmounted

Signed and inscribed in pencil by the artist.

A magnificent and atmospheric print of Notre Dame, Paris. The scene shows the back of Notre Dame, the impressive flying buttresses seen supporting the cathedral walls serving as a prime example of Gothic architecture. In the very foreground there are small groups of people and horses and carts working on the banks of the river Seine. There are barges on the river, floating underneath Pont de l'Archevêché.

Lennox-Boyd 163
Ex. Col.: Christopher Lennox-Boyd (Co-author of the catalogue raisonne of Axel Haig's printed works: Axel Haig and the Victorian Vision of the Middle Ages, Allen & Unwin, London, 1984)

Condition: Some minor foxing to sheet.
[11867]
£1,000



38. The Field of Battle, Waterloo as it Appeared July 24th 1815

[Anonymous]
Aquatint with original hand colouring
[London, c.1815]
Image 130 x 605 mm, Sheet 155 x 635 mm
unmounted

A rare, and possibly separately published, aquatint panorama of the Field of Waterloo, taken a month after the famous Battle. The scene is taken with the famous Inn of La Belle Alliance just left of centre, showing the starting positions of the French under Napoleon at left and Wellington and the Allied forces at right.

The walled manor of Château d'Hougoumont is shown as a treed area in the distance at centre. Crowds of people and carriages can be seen across the landscape, testament to the battlefield's popularity amongst tourists, with contemporary accounts claiming that the first visitors to the site began arriving barely a day after the conflict.

The inscription below the scene describes hillocks covering the dead, and fragments of clothing and equipment littered across the fields. Wellington himself, upon visiting the site again after the construction of the Lion's Mound, commented with dismay that in raising the monumental hill, his battlefield had been altered, particularly by the removal of the reverse slope that had given him such a tactical advantage.

The current example is stylistically consistent with similar aquatints of Waterloo published by Dubourg in 1817 after sketches undertaken by John Heaviside Clarke of the field of battle immediately after the conflict on the 18th of June, though we have only been able to trace institutional examples of this specific panorama, in the Royal Collection and the British Museum.

Condition: Trimmed within platemark at top and sides. Central vertical fold, with some creasing and tearing. Pasted to album sheet, with secondary vertical folds to right and left of centre. Some rust staining and foxing to sheet.
[52587]
£225

RLOO *as it APPEARED July 24th 1815.*



haussee to Brussels: 9 *Mont St. Jean;* 10 *Forest of Soigne,* *The whole of the space was in the highest state of agricultural perfection previous to the Battle:* *The French occupied*
st La Haye Saint *and on towards Wavre, the centre of the line being about* 12: 13 *The spot to which Napoleon advanced with his Imperial Guards at the final charge:*



39. The Plains of Troy
Frederick Christian Lewis after Henry Acland
Etching and aquatint
Drawn on the Spot by Henry Acland, Esqr. Engraved by F.C. Lewis, Engraver of Drawings to the Queen Victoria.
Published 1st. Octr. 1839, by Messrs. Wyatt & Son, Oxford
Image 165 x 1975 mm, Plate 205 x 2025 mm
unmounted

A very large, separately published, aquatint panorama of the Plains of Troy, engraved by Lewis from a drawing by the Oxford polymath Henry Acland, to accompany a pamphlet of the same title that Acland published following a series of excursions to the ruins of the famous city.

The view, printed over three sheets and joined, looks out from the Hill of Troy at the extreme right of the scene towards the south and west. At the very centre, the peak of Mt Athos can be seen beyond the waters of the Aegean Sea. The major landmarks of the Plain are marked above and below the scene, and groups of tourists are dotted across the landscape.

Acland, who at the time was only a young man, spent two years travelling in Turkey and the Levant owing to ill health, much of it aboard the HMS Pembroke. His copious diaries contained some of the best descriptions of the Troad available at the time, and were highly praised when published.

Although he intended to produce a much longer monograph on the history and archaeology of Troy, this never came to fruition. Upon his return to England, he was made a Fellow of All Souls College, completed his medical studies in Edinburgh, and was eventually made Regius Professor of Medicine, a position he maintained alongside being curator of the Bodleian, and a Fellow of the Royal Society.

Condition: Printed over three sheets and joined. Minor time toning to joins. Vertical folds, as issued. Some creases and repaired tears. Professionally backed on archival tissue.

[52604]
£3,000



PLAINS OF TROY.

OXFORD



40. To the Reverend the President and Society of Saint Mary Magdalen College, Oxford, This Plate with Permission is Humbly Dedicated by their much Obedient Humble Servant John Buckler

Samuel Alken after John Buckler
Aquatint and etching with original hand colouring
Pubd. July 22, 1799 by J. Buckler No.2 opposite the Spa Gardens Bermondsey.
Image 390 x 575 mm, Plate 470 x 615 mm, Sheet 530 x 705 mm unmounted

A rare large scale and separately published print of Magdalen College and Bridge from the banks of the Cherwell. This is one of four large aquatint views of Magdalen college after paintings by Buckler, undoubtedly the best set of large scale views of any Oxford college. The view is similar to that of Edward Dayes and John Basire used for the Oxford Almanack of 1797, but positioned further down the Cherwell. This fine aquatint was published at Buckler's address in Bermondsey.

Condition: Some small iron inclusions in the paper, otherwise and excellent impression with good margins and original colour.
[52581]
£1,200

41. [Set of Twelve Plates Bibliotheca Radcliviana]

Peter Fourdrinier after James Gibbs
Copper engraving
[London, for the Author, MDCCXLVII (1747)]
Image size varies, each Plate appoximately 354 x 200 mm,
Sheet 417 x 258 mm
unmounted

A rare set of twelve architectural plans from from James Gibbs' *Bibliotheca Radcliviana: or, a Short Description of the Radcliffe Library, at Oxford, Containing Is Several Plans, Uprights, Sections, and Ornaments, On Twenty three copper Plates, neatly engraved, With the Explanation of each Plate.*

Designed by James Gibbs the Radcliffe Library was constructed using funds left by the English physician, academic, and politician John Radcliffe (1650-1714). The now iconic Oxford landmark was built between 1737 and 1749 in a Baroque style. Originally intended as a separately functioning science library, it merged with the Bodleian in 1861 and is now largely a reading room.

Condition: Light toning to all plates, surface dirt to edges of sheet not affecting the image.
[52608]
£3,000

The titles of the plates as pictured left to right are as follows:

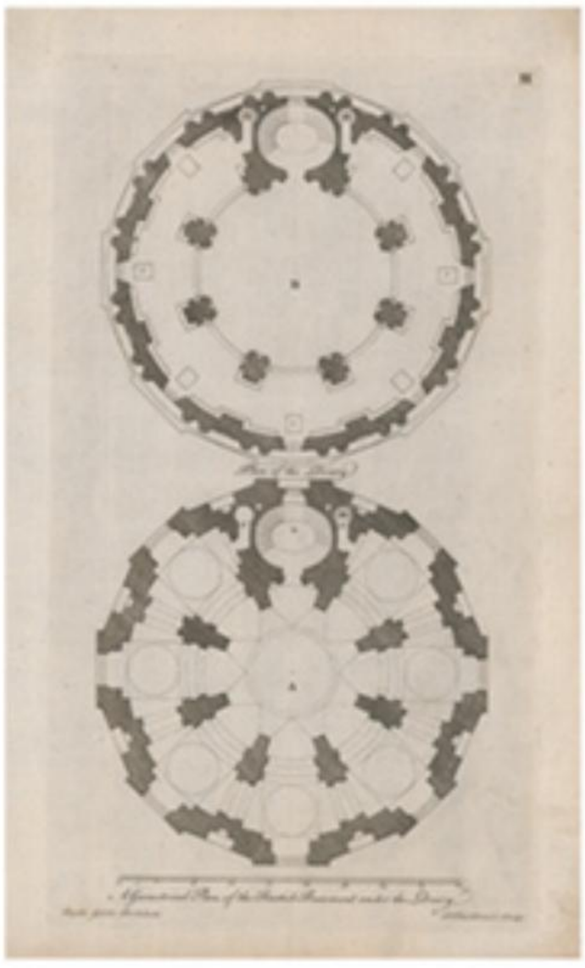
Plate V The Geometrical Upright of the outside of the Library.
Plate VI A Part of the Outside of the Building on a larger Scale.
Plate VIII One of the Iron Gates, which encloses the Stone Porch.
Plate IX A Section Shewing the Inside of the Library
Plate III A Geometrical Plan, of the Rustick Basement under the Library.
Plate IV The Plan of the Leads and Cupola of the Library, The Plan of the Gallery or upper Library.
Plate X A Section through a part of the Library and great Stair Case.
Plate XI A Section through the Circular Library's, both below and above.
Plate XII The Niche over the Door in the inside of the Library with Doctors figure.
Plate XIII One of the great Arches, to shew the front of the Gallery
Plate XIX One Eight Part of the Ornaments in the Inside of the Dome.
Plate XX A Plan of the Frame if the Cupola, with the Upright of it's Wooden Truss.

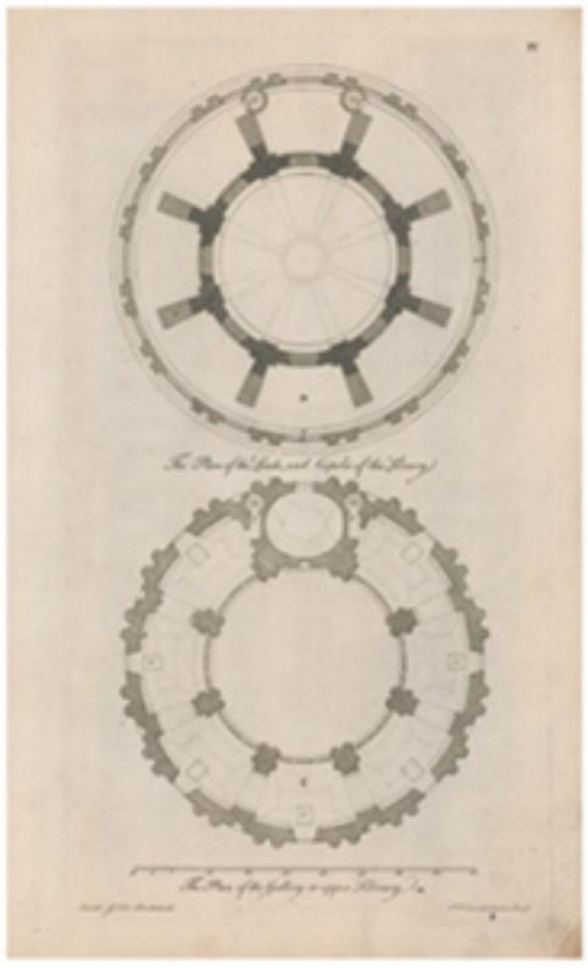




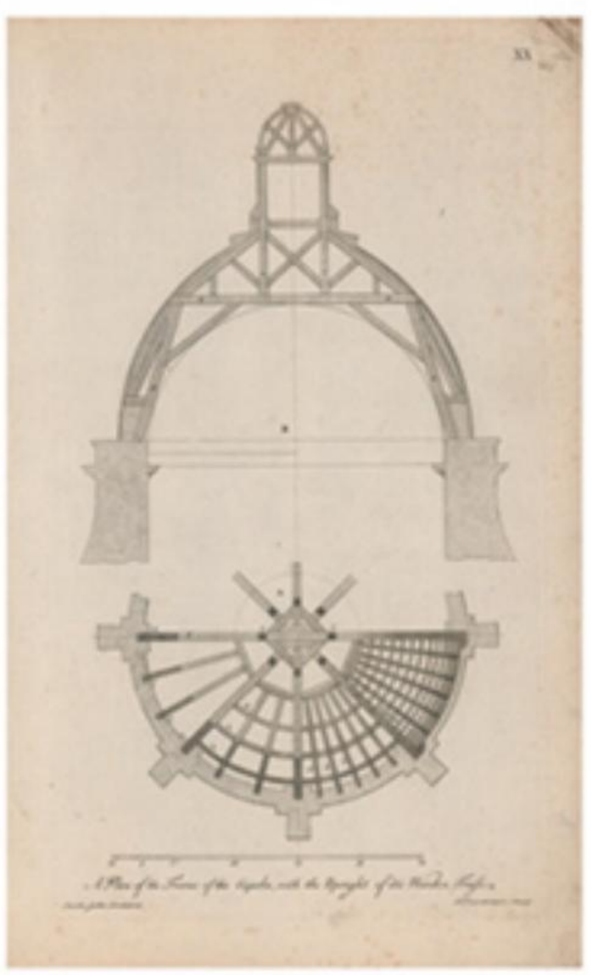


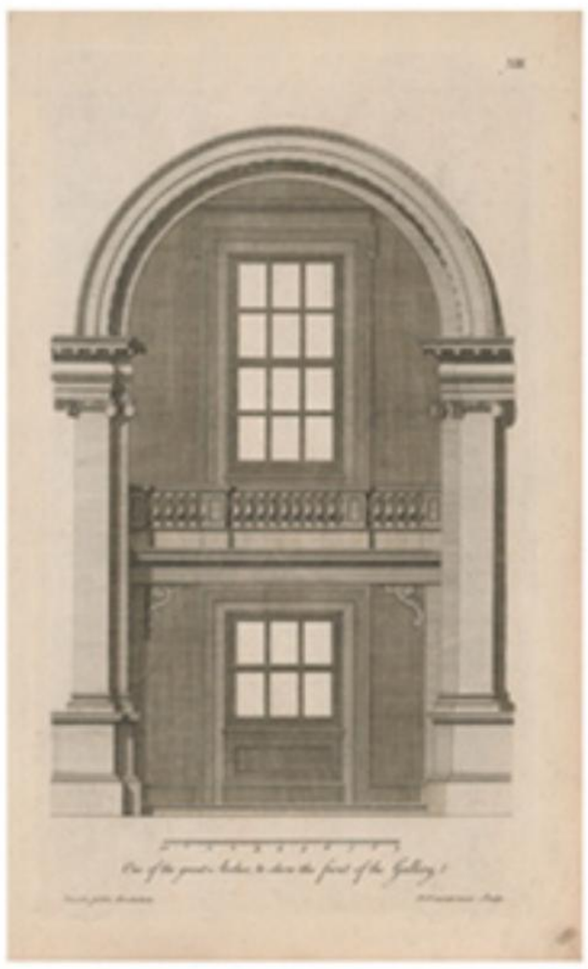








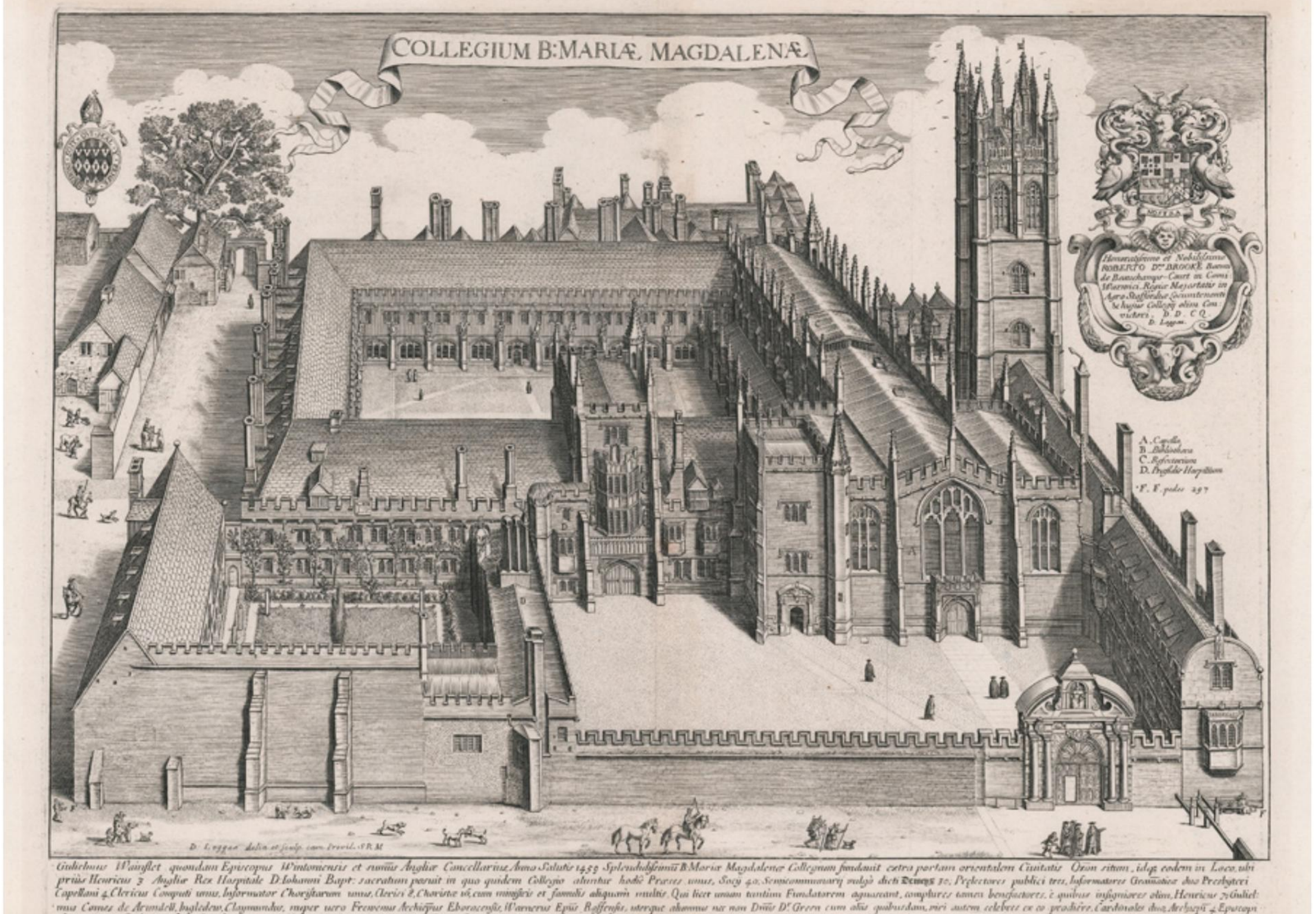












Gulielmus Wainflet quondam Episcopus Wintoniensis et summus Angliæ Cancellarius Anno Salutis 1459 Splendidissimū B.Mariæ Magdalenes Collegium fundauit extra portam orientalem Ciuitatis Oxon situm, idq; eodem in Loco, ubi priùs Henricus 3 Angliæ Rex Hospitale D.Iohannis Bapt: sacratum posuit in quo quidem Collegio aluntur hodiè Præses unus, Socij 40, Semicommunarij vulgò dicti Demys 30, Prælectores publici tres, Informatores Grammatices duo Presbyteri Capellani 4, Clericus Conjugati unus, Informator Choristarum unus, Clerici 2, Choristæ 16, cum ministris et famulis aliquot numero. Qui licet unum tantùm Fundatorem agnoscant, complures tamen benefactores, è quibus insigniores olim, Henricus 7us Guliel: mus Comes de Arundell, Ingledew, Claymondus, nuper vero Frewenus Archiepus Eboracensis, Warnerus Episc Rossensis, utrique alumnus nec non Dnus Dr Green cum alijs quibusdam, viri autem celebres ex eo prodiere, Cardinales duo, Archiepi 4, Episcopi plusquam 20, Scriptores, Longlandus, Leyus, Haddonus, Reniegerus, Humphredus, Foxius, Buddenus, Hammondus, Heylinus, aliiq; plures moderni, quos qui hùc comodè recenseantur.

42. Collegium B. Mariae Magdalenae [Magdalen College]

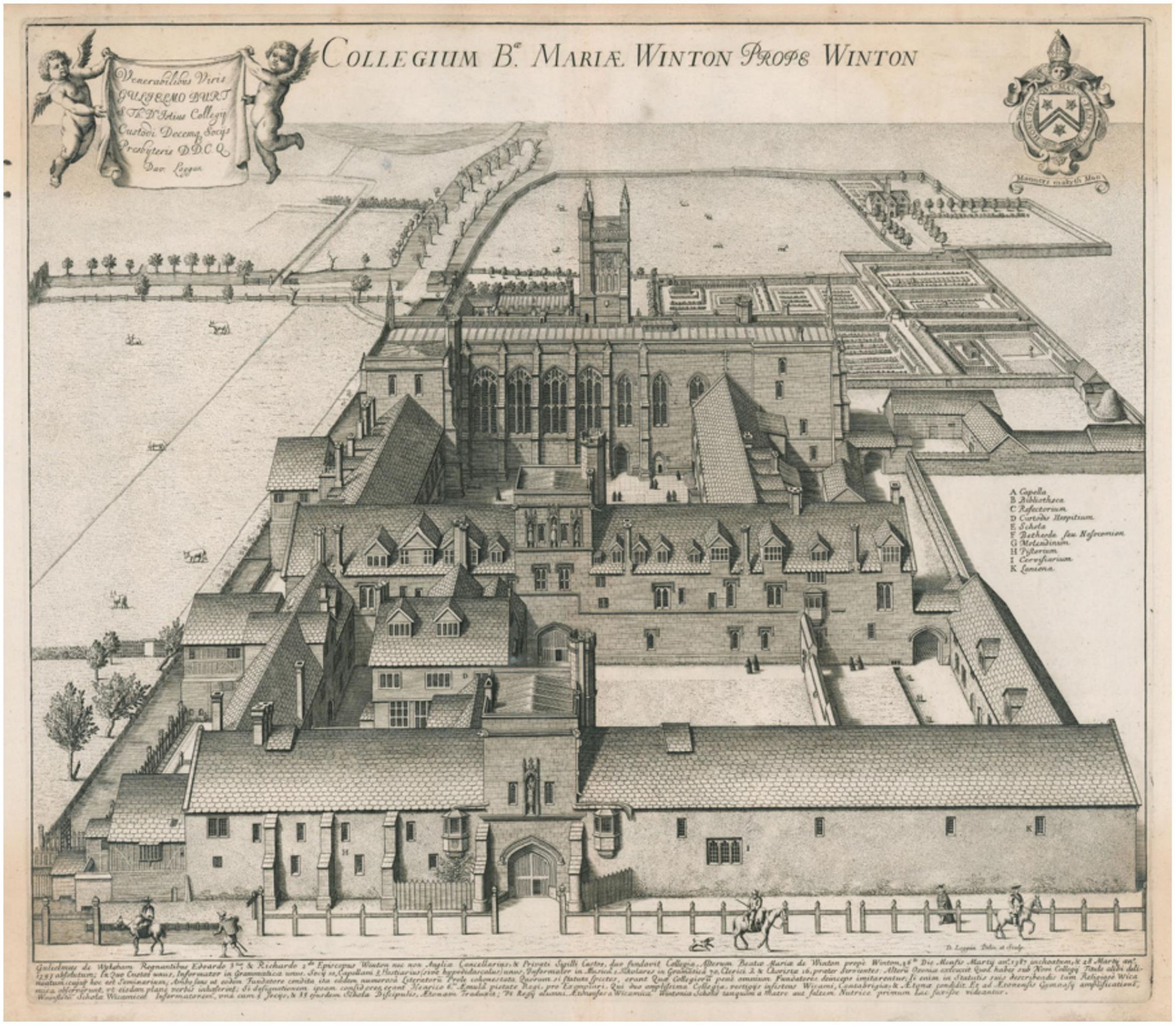
David Loggan
Copper engraving
[Oxford, 1675]
Image 281 x 405 mm, Plate 309 x 408 mm, Sheet 379 x 470 mm
unmounted

A superb impression of the iconic bird's eye view of Magdalen College, from the first edition of David Loggan's '*Oxonia Illustrata,*' published in 1675.

Oxonia Illustrata was the first illustrated book on Oxford and one of the major works of the 17th century. The book was the product of several years of devoted and conscientious effort in which Loggan was assisted by his pupil Robert White.

The *Oxonia Illustrata* was intended as a companion work to *Historia Antiquitates Universitatis Oxoniensis* by Anthony Wood, with whom Loggan had become acquainted some years earlier. Although clearly intended as companions, with pagination suggesting that they were even parts of the same volume, for some unknown reason both books were published independently.

Condition: Excellent clean dark impression. Pressed vertical centerfold as issued, minor time toning from previous mount
[52565]
£800



43. Collegium B. Mariae Winton Prope Winton
[Winchester College]
David Loggan
Copper engraving
[Oxford, 1675]
Image 380 x 455 mm, Plate 400 x 462 mm, Sheet 405 x 492 mm
unmounted

A view of Winchester College from the first edition of David Loggan's '*Oxonia Illustrata,*' published in 1675.

Oxonia Illustrata was the first illustrated book on Oxford and one of the major works of the 17th century. The book was the product of several years of devoted and conscientious effort in which Loggan was assisted by his pupil Robert White.

The *Oxonia Illustrata* was intended as a companion work to *Historia Antiquitates Universitatis Oxoniensis* by Anthony Wood, with whom Loggan had become acquainted some years earlier. Although clearly intended as companions, with pagination suggesting that they were even parts of the same volume, for some unknown reason both books were published independently.

Condition: Pressed vertical centrefold as issued. Some short tears and minor toning to sheet edges. Two small ink spots to left margin, not effecting image.
[52566]
£700



44. High Street, Oxford.

Charles Joseph Hullmandel after William Delamotte
Lithograph with hand colouirng
Published by W. DelaMotte, Sandhurst near Bagshot, 1821.
Image 331 x 452 mm, Sheet 392 x 522 mm
unmounted

A rare and early separately published lithograph of the High Street, Oxford. The long curve of the high is depicted with University Collage to the left and the entrance to Queens College to the right foreground. The view is peppered with various figures of both town and gown, horses and dogs on the road and a procession of academics walking past All Souls towards the University Church of St Mary the Virgin and the spire of All Saints Church in the background.

Condition: Repaired tear top centre margin just into the image, otherwise in excellent condition.
[52574]
£900



The Oxford Gazette.

Publiſhed by Authority.

From Monday, *January* 15. to Thurſday, *January* 18. 1665.

Falmouth, Jan. 10.

THere were lately found about *Penzance*, two Balls of Shewmake, and ſome tackling, which are ghueſt to be parts of a wreck of a Ship come from *Lisbon*.

Dover, Jan. 11. Yeſterday a ſhip bound from *Holland* to *France*, was brought in hither; in which are ſome Silks, *&c.* Laſt night Monſieur *de Macs*, late Agent for the French Merchants and Traders, ſet ſail in a Shallop for *Newport*.

Paris, Jan. 16. The Deputies of the Clergy are very urgent with the King to diſannul the Decree of the *Chambre des Grandes Fours* againſt the Prelates of *Auvergne*, and to that purpoſe have propoſed two ways how His Majeſty may do it; but it is not yet found that the King will hearken to either of them.

The Dutch are much troubled to ſee *de Ruyter* and *de Wit* draw two ways; the former would have the ſole command of the Naval Forces as Admiral; the other would have always Commiſſioners to overſee the Fleet, who ſhould have votes in the Council of War, and repreſent the Body of the States General. Were the Fleet in a readineſs, this heat might break into a flame, but in the Poſture it ſtands, there is time enough to cool; for the ſcarcity of proviſions, and want of money, hath been ſo great among them, that it is ſaid, ſome of the great *Hogens* have been forced already to melt down their Plate to raiſe money for the Soldiers.

The Chevalier *de Clermont* paſſing over *Pont*, about 9 or 10 a clock, met with Monſieur *de la Fevillade* in his Coach, whom he provoked to draw his Sword; and after two or three paſſes, and a wound received in his body, was parted. The Count *de la Fevillade* went to the Court to report to His Majeſty what had paſt, preſenting him the broken Sword, which he had taken from the Chevalier *Clermont*, with an account of the provocation received; with which it is ſaid, the King reſted well ſatisfied, and acquitted him of that part he had in it. The Count *de Clermont* abſents himſelf upon the matter.

The King makes frequent viſits to the Queen Mother, expreſſing great ſorrow for her indiſpoſition, which every day increaſes much upon her.

Hague, Jan. 12. The people are not at all ſatisfied with Prince *Maurice*'s managery of the War, who with 18000 men hath done nothing conſiderable. The Colonel, Lieutenant Colonel, and Major of the Sea-Regiment, are each to command a Man of War. Thoſe whom the States have imployed to treat with *Denmark* and *Brandenburgh*, finde themſelves much miſtaken, and that now they thought the Treaty as good as concluded, we are told it is as far off as ever. The ill carriage of their Stateſmen have given the Miniſters occaſion to deliver their opinions in the Pulpit, which reliſhes ſo ill, that one is ſecured for it at *Delft*, and the reſt are muzled by a Placaert, that they ſhall not open about States matter for the future.

Bruſſels, Jan. 12. The report of this Town is, that the Prince of *Munſter*'s Troops have given a very conſiderable defeat to the Dutch about *Groningen*, having intercepted a conſiderable Convoy under the Guard of 4 or 500 Men, which was deſigned for *Coeverden*, by which that place is likely to be much ſtreightned; but in regard no Letters are yet come from *Munſter*, little credit is given to it. The Prince wants neither ſtrength nor courage, and his ſupplies are ſo conſiderable, as to put him in a capacity to reſiſt the force the States can make againſt him.

Hague, Jan. 15. The noiſe of the Duke of *Brumſwicks* Mediation is ſtopt with the *Lunenburghs* forces march[illegible] are ſafely arived; and yet Mr. *Oudart*, Mr. *Gringam*, and Mr. *Corney*, are ſtill kept priſoners.

Cleve, Decemb. 31. There is to be a meeting betwixt the Biſhop of *Colen*, this Elector, and that of *Mentz*, the Duke of *Newburgh*, and the Biſhop of *Munſter*, concerning the affairs of the Circuit of *Weſtphalia*, which it is thought may give ſome jealouſie to *France*. Monſieur *de Moulin*, the French Envoy, hath neither complemented the Imperial nor Engliſh Miniſters, who are obſerved to hold a good underſtanding with each other; and by that, ſome will adventure to give a ghueſs at the Friendſhip of their Maſters, Monſieur *de Moulins* errand, it ſeems, is little more then bringing a Letter, and the main buſineſs is left to Monſieur *de Eſtrades* who is ſuddenly expected here, though ſome conceive the French might have found out a perſon more acceptable to the Elector, by reaſon of a diſpute between his Highneſs and *de Eſtrades*, about giving the right hand in his own houſe; concerning which, it is ſaid, there paſt ſome words betwixt *de Moulin*, and the Baron *Swerin*.

Paris, Jan. 16. The Duke *de Chaulnes* hath ſpent ſome time in the preparation for his Embaſſy for *Rome*, and yet now it begins to be a queſtion, Whether he ſhall be employed upon that Negotiation, in regard here are ſome ſtrange apprehenſions of his Holineſs, who, it ſeems, hath permitted ſome part of the Pyramid erected againſt the *Corſes*, to be broken down, without calling the Actors in it to an account. The Ambaſſador from *Venice* is to make his entrance to morrow into *Paris*. The Court talk here of a Peace between *Spain* and *Portugal*, but the people are ill at eaſe in expectation of what will be the iſſue betwixt us and *England*, as that which doth much more concern their Commerce.

Vienna, Jan. 6. The French Envoy, Monſieur *Gramonville* hath inſtructions to own himſelf by whatever Title the King of *England*, or the King of *Spains* Miniſter, ſhall appear in that Court.

Count *Peter Serini* hath, by an Expreſs, given notice to the Court, That the Baſſa of *Caniſia* is repairing an old Caſtle beyond the Turkiſn Borders, with an intent to gariſon it, and force the Countrey to Contribution; upon which, his Imperial Majeſty ordered him to put a ſtop to it, and directed the Count *Montecuculi*, Governor of *Raab*, to give notice to the Vizier at *Offen*, to iſſue forth his Orders to the ſaid Baſſa to deſiſt from that undertaking, and take care that no encroachments be made upon any of the Emperors Territories. The conteſt betwixt Count *Peter Serini*, and the Relict of Count *Nicholas*, is happily reconciled by the Commiſſioners the Emperor appointed for that purpoſe, to the ſatisfaction of both parties; he ſhewing himſelf very handſomly to that occaſion, in a free and voluntary ſurrender of ſuch places as were conceived of right to belong to her, or her ſon, as the Heir of his Brother. The Emperors Exchequer is now very buſie, in paying off the Ranſom for the Dukedoms of *Ratibor* and *Oppelen*.

Rome, Jan. 6. This whole Court is very much pleaſed at the Election of the Cardinal *d' Arragon*, for the Government of *Naples*, whom they conceive a very fit perſon for his parts, that juſtly qualifie him for that employment, and as one that will be a good friend, having hitherto kept a very ſtrict correſpondency with them. His Holineſs hath been obſerved to take a very particular ſatisfaction in his Conferences with him, ſpending more time then is uſual upon the like occaſions, and making particular enquiry of the health and

45. The Oxford Gazette [Issue 19]

Leonard Lichfield
Letterpress
Published by Authority. Oxford, Printed by Leonard Liechfield, and Re-printed at London by Tho. Newcomb over against Baynards Castle in Thames Street, 1665. [1666 NS]
Sheet 280 x 182 mm
unmounted


The Oxford Gazette.
Published by Authority.

The nineteenth edition of the *Oxford Gazette*, a very rare piece of Oxford ephemera. The current example covers events from Monday January 15th to Thursday January 18th 1666, though the actual printed date given is 1665, as at the time of publication the start of the civil year in England was celebrated on the 25th of March, rather than the 1st of January.

The double sided sheet of two columned text contains reports of shipwrecks around Penzance, conflicts between the French crown and the clergy, Dutch naval and military movements, an impromptu duel between the Chevalier de Clermont and Monsieur de la Fevillade, attempts at peace talks between Spain and Portugal, positions of the French fleet in the Channel and the Mediterranean, the sighting of Dutch Men-of-War off the coast near Whitby, the arrival of various cargo ships to English ports carrying timber, herring, wine, and brandy, and letter from Paris containing news of the death of Anne of Austria, Queen mother of the King of France, from a long fight against breast cancer.

Perhaps the most interesting, though gruesome, detail is the weekly Bill of Mortality, appended to the end of the reports, providing details of deaths from Plague and the increase in cases from the previous week. 158 deaths were attributed to plague in the four days of the current issue, though the number was likely to have been much higher.

Before the Great Plague, there had been no formal system for the recording of deaths, with parishes instead appointing 'searchers of the dead' to carry out a tally and record causes of death. These searchers were rarely medically trained, and thus, commonly misreported cause of death.

Contemporary accounts also attribute some inconsistencies to deliberate misreporting, most likely through bribery to avoid the consequences to family members of plague victims. Under quarantine rules, the close contacts of plague sufferers were confined to their homes under armed guard for 40 days, which was often a death sentence to the entire household either through plague or neglect.

The *Oxford Gazette* was established in November 1665, to provide an official record of news of the day while the Court of King Charles II was in Oxford during the Great Plague of London. One of the world's oldest newspapers, the *Oxford Gazette* was retitled the *London Gazette* for its 24th issue, once the King and Parliament had returned to the City.

By the summer of 1665, the plague was rife in the densely populated and unsanitary streets of the City and its adjoining slums, prompting the King, along with most of the wealthier elements of London, to quit the City in favour of parts of the country as yet unaffecting by plague. Retiring originally to Salisbury, Charles and his cabinet set up in Oxford following another outbreak in Salisbury.

The gazette, under the auspices of one of the King's favourites, Henry Bennett, Earl of Arlington, was first published on the 7th of November, to provide an official substitute to the various London newspapers whose production had been suspended by the plague. The university printer at the time was the younger Leonard Litchfield, son of the printer of the same name who had published the official declarations of Charles I when he had been resident in Oxford during the Civil War.

Condition: Binders holes, creases, and chips to left edge of sheet, not affecting text. Minor time toning to edges of sheet. Otherwise a clean and neat example.
[52609]
£1,500

46. Oxford Union Society 1823-1923 Centenary Banquet [Programme and Menu]

[Anonymous]
Letterpress
Bryan, Printer, Oxford. Friday, February 29, 1924.
Sheet 170 x 250 mm
unmounted

The menu card for the Centenary Banquet of the Oxford Union Society, featuring numerous signatures of Union officers, speakers, and givers of toasts. The front of the programme, blazoned with the Arms of the Society, features as a motto for the evening a variation on the epitaph of Sir Christopher Wren in St Pauls: *Si monumentum quaeris, circumspice* - if you seek a monument, look around.

Inside the programme is a nine course menu and drinks list, as well as the names of those to propose and respond to toasts to the King, to the University, to the Church, to the House of Lords, to the House of Commons, to the Law, to Letters, to the Union, and to the Ex-Officers of the Union.

The banquet and centenary debate were originally scheduled for October 1923, but due to the general election and the inevitable loss of attendance which would have followed, festivities were postponed until February of 1924. The debate, held on the previous evening, passed the motion that 'This House believes that civilisation has advanced since this House met.'

On the cover, front and back, are numerous signatures, amongst which are legible Sir John Simon, Home Secretary under Asquith, George Curzon of Kedleston, former Viceroy of India and Chancellor of the University, Lord Robert Cecil, diplomat, lawyer, and later architect of the League of Nations and recipient of the Nobel Peace Prize, Cosmo Gordon Lang, Anglo-Catholic theologian and Archbishop of York and later Canterbury, William Temple, socialist theologian and educator and the successor to Lang as Archbishop of both York and Canterbury, H.H. Asquith the former Prime Minister, Birkenhead the former Lord High Chancellor and personal friend of Churchill, Hilaire Belloc, writer, poet, and wit, Anthony Hope, novelist and playwright, and Christopher Henry Oldham Scaife, poet, translator, and President at the time of issue.

Condition: Central vertical folds, as issued. Minor uniform time toning.
[52611]
£300

Middleton

Curzon of Kedleston

Wells

Birkenhead

BRYAN, PRINTER, OXFORD.

G. Wigglesworth

J. Bloxsidell

H. Warren

Douglas Hurd

Francis Pember

Herbert A. Morrah

John Simon

Wells

W. C. Hollis

H. G. Scholefield

A. I. Cargill

M. E. Scallon

Oxford Union Society.

1823—1923.

CENTENARY BANQUET

Friday, February 29, 1924.

Si monumentum quæris, circumspice.

C. H. O. SCAIFE,
President.

Menu.

Huitres Royales.

Consommé Xavier.

Soles à la crême d'anchois.

Côtelettes d'agneau à la Princesse.
Vol-au-vent Toulouse.

Poulet rôti.
Jambon d'York.

Pouding à la Victoria.
Meringues à la Chantilly.

Bombe Nesselrode.

Zephyrs de foie gras.

Dessert. Café.

Sherry.

Sauterne Superieure 1916.
Chateau Margot 1914.

Moet & Chandon
Dry Imperial 1914.

Port Taylor's.
Brandy Courvoisier.
Benedictine.
Whisky & Soda.

Toasts.

To Propose.	*To Respond.*
The King.	
The University.	
Rt. Hon. Sir John Simon, K.C., M.P. *President, Hilary Term*, 1896.	Most Hon. The Marquess Curzon of Kedleston, K.G. *President, Michaelmas Term*, 1880.
The Church.	
Rt. Hon. The Viscount Cecil of Chelwood. *President, Michaelmas Term*, 1885.	His Grace The Archbishop of York. *President, Michaelmas Term*, 1884.
The House of Lords.	
The Junior Librarian.	Rt. Hon. The Earl of Midleton, K.P. *President, Hilary Term*, 1878.
The House of Commons.	
The Lord Bishop of Manchester. *President, Hilary Term*, 1894.	Rt. Hon. H. H. Asquith, M.P. *President, Trinity Term*, 1874.
The Law.	
The Junior Treasurer.	Rt. Hon. The Earl of Birkenhead. *President, Trinity Term*, 1894.
Letters.	
Mr. M. C. Hollis, *President, Michaelmas Term*, 1923.	Mr. Hilaire Belloc. *President, Hilary Term*, 1895. Sir Anthony Hope Hawkins. *President, Hilary Term*, 1886.
The Union.	
Mr. H. A. Morrah. *President, Michaelmas Term*, 1894.	The President.
The Ex-Officers.	
The President.	Ven. Archdeacon Fearon. *President, Hilary Term*, 1864. Rev. O. W. Tancock. *President, Michaelmas Term*, 1862.

MEMENTO MORI





47. [Death and an Old Woman]
Jost Amman
Woodcut
[Sigmund Feyrabend, Frankfurt-am-Main, 1599]
Image 122 x 105 mm, Sheet 145 x 132 mm
unmounted

A late sixteenth century woodcut memento mori emblem, from a collection of designs by Jost Amman published as a *Kunstbüchlin* (art booklet). The scene shows an old woman, gaunt and seated in a chair, staring open mouthed at the fatal dart of a skeletal Death, who has crept around the side of her pillowed chair.

The woman, dressed in a long sleeved floor length bed robe and nightcap, is surprised by the arrival of her guest, but shows little sign of alarm, a reminder to the viewer that Death is the ultimate balm for the ailments of age. This woodcut was the tenth and final image in a series Amman produced representing the passage of life from childhood to old age. A similar pair of ten cuts showed the stages of life of a male counterpart.

On the verso, another woodcut shows a well-dressed, moustachioed figure on an ornately caparisoned horse, perhaps an elector count, noble, or wealthy merchant.

Condition: Minor creasing and foxing to margins. Old adhesive tape on verso.
[52589]
£450



48. [A Pair of Lovers interrupted by Death]
Jost Amman
Woodcut
[Sigmund Feyrabend, Frankfurt-am-Main, 1599]
Image 120 x 98 mm, Sheet 135 x 113 mm
unmounted

A late sixteenth century woodcut memento mori emblem, from a collection of designs by Jost Amman published as a *Kunstbüchlin* (art booklet). The scene shows a pair of young lovers, nude but for a heavy cloth wound around the male's waist and draped over the woman's right thigh, taking terrified flight from a skeletal Death, armed with a long scythe.

The unwelcome guest has emerged from behind the lovers' couch, taking them by surprise. The dismayed couple rise to flee, whilst a startled cupid overhead, gives up attempting to nock his arrow and retreats. On the verso, another woodcut shows a bishop, depicted half length from behind, looking over his shoulder. A crozier rests on his left shoulder, and in his gloved right hand he holds a scroll before an open book of scripture.

Condition: Minor creasing and foxing to margins. Old adhesive tape and paper thinning to top margin. Two insect holes, to bottom margin and in block to left of female figure.
[52590]
£350



49. [A Young Man tied to a Tree by Devils]

[Cornelis Galle the Elder after Maerten de Vos]
Copper engraving
[M. de Vos figuravit. C. Galle Sculp. C. de Mallery excud.][c.1635]
Image 145 x 108 mm
unmounted

A French reissue of this rare emblematic illustration of the rewards of sin, one of a series published by Carel van Mallery representing the Sins and Penance of Man. The original plate, engraved by Cornelis Galle after a design by de Vos, featured four extracts of scripture in Latin in each corner. For this revised plate, the text has been translated into French, and the inscription line at the bottom of the image has been erased.

The central octagonal panel depicts a young man, naked but for a loin cloth, being bound to a tree by a pair of cavorting demons. The youth, his hands crossed over his chest, stares intently at one of his captors, a bull headed minotaur with spiked reptilian tail and feathered wings. His opposite number is another chimaerical creature, with taloned birds-feet, serpentine tail, thickly haired waist, horned pendulate breasts, leathery wings, and two pairs of horns on her grinning face.

The tree to which they bind their prey is the Tree of Life, its roots intermingled with the skulls and bones of Death and its branches reaching to the heavens, where Christ sits in judgement amidst a chorus of angels.

The scene is surrounded by a strapwork border, and roundels in each of the four corners contain passages from scrupture: '*L'impie est pris par ses propres crimes. Pro.5.*' - The impious is ensnared by his own crimes. Proverbs 5. '*Captif dans la misere et dans les fers. Ps. 106.*' - Captive in misery and in chains. Psalm 106. '*Seigneur brisez le ioug de nostre captivite. Ps. 125.*' Lord, break the yoke of our captivity. Psalm 125. '*Seigneur retirez le captif de l'opression. Isa. 42.*' - Lord, remove the captive from oppression. Isiah 42.

Condition: Trimmed to image, with loss of inscription below, and laid to album page.
[52601]
£200

mpie
ſt pris
par ses
propres
crimes
Pro. 5.

Captif
dans la
miſere et
dans les
fers.
Pſ. 106.

Seigneur
briſez le
ioug de
noſtre cap-
tiuité.
Pſ. 125.

Seign
retir
captif
l'opreſſ
on.
Iſa. 42.

Toy qui n'est que poussiere, ou
Pens-tu ton orgueil,
Ta misere en naissant n'a rien
De comparable,
En retournant tout nud dans
le fond d'un cercueil,
Il te faut soûtenir un juge inexorable.

50. l'Etat de la Mort

Nicolas Bonnart
Copper engraving
A Paris Chez N. Bonnart, rue St. Jacques, a l'Aigle, avec privil. [c.1700]
Image 265 x 188 mm, Plate 275 x 200 mm, Sheet 385 x 252 mm unmounted



A scarce French allegorical *vanitas* illustration, depicting the skeletal figure of Death issuing a warning to the living. Death, shown half length before a grand stone sepulchre, is wrapped in a winding sheet, his empty sockets staring out at the viewer.

In the crook of the bones on his left arm he cradles a stone tablet, upon which is written a seven-line memento mori poem: '*Toy qui n'est que poussiere, où prens tu ton orgueil? Ta misere en naissant nà rien de comparable. En retournant tout nuddans le fond dùn cercueil, il te faut foîitenir un Juge inexorable*.' (You who are only dust, from where do you draw your pride? Your misery at birth is nothing in comparison. Returning naked to the bottom of a coffin, you must meet an inexorable Judge).

The spectre gestures at the final word, 'inexorable,' with his fatal dart. His scythe rests against the tomb in preparation for its grim harvest. The scene is completed by an hourglass, emblematic of the rapid passage of life, and, in the background, a screech owl, whose cry in the dead of night was a mark of ill omen.

Inscription below image reads: '*Pecheur, il faut mourir, tu le scais pour certain, Et tu ne penses pas a faire penitenne. Helas le temps te presse, et peut-estre demain, Tu receuras de Dieu ta derniere Sentence*.' (Sinner, you must die, you know that for certain, and yet you do not consider doing penance. Alas, time is pressing on you, and perhaps tomorrow, you will receive God's ultimate sentence.)

Condition: Minor time toning, foxing, and creasing to margins, otherwise a strong clean impression. Blank on verso.
[52603]
£2,000

Artists, Printmakers, & Publishers
BIOGRAPHIES

Samuel Alken (1756-1815) was a British landscape artist and pioneer of aquatint printing. Alken is particularly remembered for his sporting scenes, particularly of hunting, a genre in which his sons, Samuel and Henry Thomas, also worked.

Jost Amman (1539-1591) was a Swiss-German printmaker and publisher, born in Zurich, but working for the majority of his life in Nuremberg, where he was apprenticed to the woodcut artist Virgil Solis. One of the most prolific woodcut artists of the sixteenth century, Amman is believed to have drawn and cut over 1500 prints. He is particularly celebrated for his numerous biblical prints, and a series of Bavarian topographical views commissioned by the cartographer and mathematician Philipp Apian.

Robert Bénard (Jacques Bénard) (1734 - 1778) was a French engraver, best known for executing and overseeing the printing of over 1800 illustrative plates for Diderot's seminal *Encyclopédie, Dictionnaire raisonné des sciences, des arts et des métiers, par une Société de Gens de lettres*. Following designs by Goussier, Benard engravings cover a vast array of topics, from scientific, mathematical, and biological, to heraldic, military, and maritime. The *Encyclopédie* was a French general encyclopaedia in 28 volumes published in Paris between 1751 and 1772. The general editor of the series was Denis Diderot, the celebrated Enlightenment philosopher, author, and art critic. The broad and ambitious aim of the *Encyclopédie* was to gather together the collected knowledge of the world into a single work. As a result, some of greatest French minds of the age were contributors, including d'Alembert, Rousseau, and Voltaire. The *Encyclopédie* played an important role in the development of French intellectual fervour in the lead up to the Revolution. The 17 volumes of articles were accompanied by 11 volumes of illustrative plates, the majority of which were executed by Robert Bénard after drawings by Louis-Jacques Goussier.

Jean Jacques Boissard (c. 1528-1602) was a French painter, writer and antiquarian. He was mainly active in Metz, but travelled starting from Rome throughout Europe and even the Middle-East. He often collaborated with his relation Robert Boissard, as well as his friend Theodor de Bry and others, mostly providing text and occasionally drawings for publications.

Robert Boissard (c. 1570-1611) was a French engraver, active in Elzas-Lotharingen. Little is known about Boissard, other than that he was related to Jean Jacques Boissard (c. 1528-1602), with whom he worked on several series. Robert specialised in detailed portraits, but also produced allegorical prints and the playful "Masquerade" series, depicting costumed couples.

Nicolas Bonnart (1637-1718) was a French engraver, writer, publisher, and printseller. He was the oldest of ten children of the artist Henri Bonnart. A prolific printmaker, his works included architectural plans, portraits, Parisian scenes, caricatures, allegorical works, religious and devotional images, and almanacks.

Theodor de Bry (1528-1598) was a Flemish-born engraver and editor, who travelled Europe. De Bry fled from Liège in fear of the Spanish persecution of Protestants, lived in Strasbourg, travelled to Antwerp, then London, and finally settled in Frankfurt-am-Main, where he started a publishing business and printing workshop. de Bry's seminal work *The Great and Small Voyages* drew together contemporary narratives of exploration. Inspired and encourged by the English author Richard Hakluyt, de Bry completed the first part in 1590, and went on to publish five further parts before his death in 1598, when his wife and sons, Johann Theodor and Johann Israel, took over the task of completing the series. Immediately popular, drawing together a huge amount of material and in many cases providing the first readily available imagery of the new world and its inhabitants, this work and its illustrations provided the iconography and narrative of the peoples and customs of the Americas and the New World. The illustrations in the Voyages were in many cases based on existing images, but in many cases the images were altered to reflect European conventions, giving native peoples classical proportions and attributes.

John Buckler (1770 –1851) was an outstanding architectural draughtsman and Bailiff for Magdalen College's Southwark Estate for sixty years, whose views in Oxford, especially Magdalen College, rank amongst the finest ever produced.

Charles William Cain (1893-1962) A student of Camberwell School of Art and then an illustrator cartoonist for the Johannesburg Star until WWI when he joined the Border Regiment in India and Mesopotamia until Armistice, and entered the Royal College of Art under Frank Short 1920-1. During the 1920's and 1930's Cain produced seventy-four original etchings and engravings, all published in London by Greatorex. The large majority of his prints deal with scenes in Iraq, Persia, Indian and Burma and Cain developed a strong reputation as a major Orientalist printmaker.

James Clark (fl. 1670 -1720), little is known about this engraver other than the printed works signed by him, which include a title-page to "*The Laws & Acts of Parliament Made by King James the (I) and his Royal Successors...*" c. 1680 and a double portrait of William and Mary Prince and Princess of Orange c. 1690.

Thomas Cross (fl. c.1632-1682) was a British engraver, best known for his production of frontispieces including engraved portraits of authors and other celebrities published in the middle of the seventeenth century. The Dictionary of National Biography comically notes that '*his style shows no attempt at artistic refinement, but merely an endeavour to render faithfully the lineaments of the persons or objects portrayed; this he executed in a dry and stiff manner'* but goes on to mention. '*His portraits are, however, a valuable contribution to the history of the period, and some of them are the only likenesses we possess—e.g. that of Philip Massinger, prefixed to an edition of his plays in 1655.*' Thomas Cross also had a son also of the same name, who was also an engraver, making it difficult to distinguish between the works of the two.

Day & Haghe were one of the most prominent lithographic companies of the nineteenth-century. They were also amongst the foremost pioneers in the evolution of chromolithography. The firm was established in 1823 by William Day, but did not trade under the moniker of Day & Haghe until the arrival of Louis Haghe in 1831. In 1838, Day & Haghe were appointed as Lithographers to the Queen. However, and perhaps owing to the fact that there was never a formal partnership between the two, Haghe left the firm in the 1850's to devote himself to watercolour painting. The firm continued as Day & Son under the guidance of William Day the younger (1823-1906) but, as a result of a scandal involving Lajos Kossuth, was forced into liquidation in 1867. Vincent Brookes bought the company in the same year, and would produce the caricatures for Gibson Bowles' *Vanity Fair* magazine, as well as the illustrations for *Cassells's Poultry Book,* amongst other commissions.

Dean & Co. was a 19th century London publishing firm, best known for children's books and toys. Founded in the late 1790's, it was amongst the first publishing houses to use innovative lithographic printing processes. By 1847 the firm was the pre-eminent publisher of children's books in London. The firm was first located on Threadneedle Street early in the century, between 1808 - c.1830's, it then moved to Ludgate Hill in the middle of the century, and then to Fleet Street from 1871 to 1890. In the mid 20th century the firm published books by Enid Blyton.

William Delamotte (1775-1863) was an English printmaker, watercolourist and a draughtsman on wood. He was descended from a family of French Protestants who had sought refuge in England. Delamotte entered the Royal Academy Schools in 1794 and subsequently trained under Benjamin West. After this tutelage, he moved to Oxford, and depicted its buildings and colleges in a myriad of sketches. In 1803 he accepted the post of drawing-master at the Sandhurst Military Academy in Greater Marlow, and was based there for forty years. His work was exhibited at the Watercolour Society of Painters between the years of 1806 and 1808. He was influenced by Thomas Girtin, and was known to have been a good friend of J.M.W Turner's.

Baptista van Doetechum (fl.1583-1611) was a Dutch engraver and publisher, and a member of the van Doetechum family of printmakers. The son of Joannes van Doetechum the Elder (1530-1605), he was trained alongside his brothers Joannes the Younger, and Peter by his father and his uncle, Lucas. Active in Amsterdam, Haarlem, and Deventer, he is best known for engraving plates for Linschoten's *Itinerario*.

Edward Duncan (1803 - 1882) was a printmaker and landscape watercolourist. Duncan began his career as an engraver of sporting subjects but later abandoned this and became solely a painter and printer of marine pictures. He exhibited at the Royal Academy; the British Institution and the Society of British Artists. He was also a member of the Royal Watercolour Society.

Anthony van Dyck (1599-1641) was one of the most prominent Flemish Baroque painters. Born in Antwerp, he was a pupil of Hendrik van Balen, but was soon noticed by Rubens with whom he would work closely during his early career. Van Dyck became a master of the St Luke Guild in 1618, went on to paint in Italy from 1621-1626, and then worked predominantly in England from 1632 onwards, where he was knighted by Charles I. Van Dyck was very prolific, he produced many portraits for members of the European aristocracy, as well as religious and mythological paintings and works on paper.

John Fairburn (fl.1789-1840) was a British printseller, bookseller, stationer, and publisher, likely one of a family of printsellers and publishers of the same surname including George, Samuel, John Butler, and Sarah Ann. Best known for publishing mezzotint drolls and caricatures, he also produced calendars, broadsides, advertisements, letterheads, and personal stationary.

Peter Fourdrinier (d.1750) was an eighteenth-century French engraver. Part of a refugee family who fled from Caen to Holland, Fourdrinier was a pupil of Bernard Picart in Amsterdam for six years. He moved to England in 1720 where he was employed to engrave portraits and book illustrations. He is best known for his architectural engravings, to which his mechanical style was well suited. He engraved plates for Cashel's '*Villas of the Ancients*', Ware's '*Views and Elevations of Houghton House, Norfolk*' (1735), Sir W. Chambers's '*Civil Architecture*' (1759), Wood's '*Ruins of Palmyra*' (1753) and others from the designs of Inigo Jones, W. Kent, and other architects. He also engraved the illustrations to Spenser's '*Calendarium Pastorale*' (London, 1732, 8vo).

Johann Michael Funcke (1678 - 1749) was a German printer and publisher. Born in Erfurt, the son of an innkeeper, Funcke learned the trade of publisher from his older half-brother Johann Christoph Stössel. When Stössel died in 1709, Funcke took over his business. Funcke went on to publish important works such as *Elephantographia Curiosa* by Georg Christoph Petri von Hartenfels and *Botanica in Originali* by Johann Hieronymus Kniphof.

Cornelis Galle the Elder (1576-1650) was a Flemish engraver and printmaker, a younger son of Philips Galle, and younger brother of Theodoor. Born in Antwerp, he learned the rudiments of engraving from his father, but perfected his craft in Rome before returning to his native Flanders. Maerten de Vos (1532-1603) was a Flemish painter and draughtsman. He was a pupil of his father Pieter de Vos and a follower of Frans Floris in Antwerp. Between 1550 and 1558 he travelled in Italy, visiting Rome, Venice and possibly Florence. In 1558 he became a master of the Antwerp Guild of St Luke. Between 1571 and 1572, he was dean of the Guild. From 1575 he mainly produced print designs. He was the father of the artists Daniel (1568-1605) and Maerten the Younger (1576-1613).

James Gibbs (1682 - 1754) was a British architect. Born in Aberdeen, Gibbs travelled extensively as a young man. In Italy he trained as an architect under Carlo Fontana. In London, he was responsible for the church of St. Mary-le-Strand, and the rebuilding of St. Martin-in-the-Fields. In Oxford, he was responsible for designing the Radcliffe Camera; the completion of the interior of Codrington Library, All Souls; and a new screen in the Hall of St John's. He was elected a member of the Society of Antiquaries in London in 1726 and fellow of the Royal Society in 1729. He published 'A Book of Architecture' (1728); 'Rules for Drawings the Several Parts of Architecture' (1732); and 'Biblioteca Radcliviana' (1747).

James Gillray (c.1756-1815) was a British caricaturist and printmaker famous for his etched political and social satires. Born in Chelsea, Gillray studied letter-engraving, and was later admitted to the Royal Academy where he was influenced by the work of Hogarth. His caricature *L'Assemblée Nationale* (1804) gained huge notoriety when the Prince of Wales paid a large sum of money to have it suppressed and its plate destroyed. Gillray lived with his publisher and print-seller Miss (often called Mrs) Humphrey during the entire period of his fame. *Twopenny Whist*, a depiction of four individuals playing cards, is widely believed to feature Miss Humphrey as an ageing lady with eyeglasses and a bonnet. One of Gillray's later prints, *Very Slippy-Weather*, shows Miss Humphrey's shop in St. James's Street in the background. In the shop window a number of Gillray's previously published prints, such as *Tiddy-Doll the Great French Gingerbread Maker* [...] a satire on Napoleon's king-making proclivities, are shown in the shop window. His last work *Interior of a Barber's Shop in Assize Time*, from a design by Bunbury, was published in 1811. While he was engaged on it he became mad, although he had occasional intervals of sanity. Gillray died on 1 June 1815, and was buried in St James's churchyard, Piccadilly.

Christiaan Hagen (also known as Christiaan van der Hagen) was a little known German engraver, born in Bremen, predominately working in Amsterdam in the later half of the seventeenth century. Produced the illustrations for Lambert van den Bosch's "*Tooneel des oorlogs, opgericht in de Vereenigde Nederlanden*" (1675).

Axel Herman Haig (1835 - 1921) was an architect, illustrator, and etcher whose work within the Gothic Revival led to him becoming one of the most noted architectural draughtsmen in Britain. Born on the island of Gotland, Sweden, Haig apprenticed as a shipbuilder at Karlskrona before further training in Glasgow for Clydeside shipbuilders. However by 1859 he had turned to architecture and proceeded to train as a architectural artist. Haig met eminent Victorian architect William Burges in 1866 and proceeded to work with Burges until his death in 1881. Haig and Burges were at the forefront of the Victorian Gothic Revival being involved in the designs of Cardiff Castle, Church of Christ the Consoler at Skelton-on-Ure, Castell Coch, and the redecoration of St. Paul's Cathedral. Haig later went on to become a hugely popular etcher known for his impressive and detailed prints of European architecture and he went on to become a member of the Royal Society of Painter-Etchers. Haig created over four hundred etchings through his life, the majority depicting castles, towers and cathedrals in both England and in Europe.

William Hodges RA (1744-1797) was an English painter. He was a member of James Cook's second voyage to the Pacific Ocean, and is best known for the sketches and paintings he produced of the locations he visited on that voyage. Born in London, Hodges studied under William Shipley and afterwards in the studio of Richard Wilson. During his early career, he made a living by painting theatrical scenery. Between 1772 and 1775 Hodges accompanied James Cook to the Pacific as the expedition's artist.

Charles Joseph Hullmandel (1789-1850) was an English printer and publisher. Born in London to French parents, Hullmandel initially trained as an artist. In 1817 in Munich, he met the inventor of lithography Alois Senefelder (1771-1834). The following year Hullmandel opened his own press in London. A major figure in the advancement of lithography, he was responsible for numerous technical developments including lithotint and colour printing. From 1845, Hullmandel worked in partnership with Joseph Fowell Walton. The imprint Hullmandel & Walton continued to be used until the 1860s.

Pieter de Jode the Younger (1601-1674) son and disciple of the Pieter de Jode the Elder. In 1628, he was admitted into the Guild of St. Luke, Antwerp. In 1631 and 1632, he and his father practised engraving in Paris. When Pieter de Jode the Younger returned to Antwerp he worked almost exclusively for Van Dyck and accompanied him on several occasions to live and work in England.

John Jonston (1603-1675) was a Polish scholar, naturalist, and physician of Scottish parentage. He studied at St. Andrews, Cambridge, and Leiden, practising medicine for some years and earning a great reputation. He was offered several university chairs but turned them down, preferring to return to Poland and study independently. Jonston wrote extensively on a number of subjects and his work is seen by many as compilations of learning.

Frederick Christian Lewis (1779 -1856) was a British printmaker, and sometimes painter, who specialised in aquatint and reproducing drawings. Lewis was 'Engraver of Drawings to the Queen.' Numerous members of the Lewis family were involved in printmaking, publishing, and painting, including his brother Charles, and his sons John Frederick, Charles George, and Frederick Christian Jnr. Having studied under J.C. Stadler, he worked initially for Ottley, and then for many years for Thomas Lawrence

Jan Huygen van Linschoten (1563-1611) was a Dutch adventurer, author, and merchant, best known for his role in breaking the Portuguese monopoly in the East Indies through his publication of formerly secret navigational and trade information. Born in Haarlem and raised in Enkhuizen, Linschoten left his native Holland for Spain when young, seeking a mercantile career alongside his older brothers in Spain. Following the Spanish occupation of Portugal, he took a position in the colony of Goa, where he documented local life and, crucially, gained access to Portuguese documents, which he copied and published upon his return to Amsterdam. His cooperation with the publisher Cornelis Claesz led to the production of illustrated narratives of the Barentz voyages, his time in the East Indies, and, most famously, the Itinerario, which was republished multiple times in Dutch, Latin, English, German, and French for almost half a century.

Leonard Litchfield II (d.1685) was an Oxford-based printer and publisher, and the third in a line of publishers who served as printer to the University of Oxford. His grandfather John was University printer between 1617 and 1635, and was succeeded upon his death by his son Leonard Litchfield I (1604-1657), who was printer to the King during Charles I's residency in Oxford during the Civil War. For his involvement with the Royalist cause, his house and studio were burned by the Parliamentarians. Following the Restoration, his son, Leonard II was elevated once again to the position of printer for the University, as well as serving as yeoman bedell. He was in turn succeeded by his own son, Leonard III (fl.1710s).

David Loggan (1635-1692), artist and engraver, was born at Danzig in 1635. He may have learnt the art of engraving from Simon van den Passe in Denmark and from Hendrik Hondius in the Netherlands. Loggan followed Hondius's sons to England in about 1653, and by 1665 he was residing at Nuffield, near Oxford, and had made the acquaintance of the antiquarian Anthony Wood. On 30 March 1669 he was appointed Engraver to the University of Oxford, with an annual salary of twenty shillings. He married a daughter of Robert Jordan, Esq. of Kencote Hall in Oxfordshire in 1671, and in 1672 they had a son, John Loggan, who later graduated from Trinity College. The marriage probably produced another son, William Loggan, about whom little is known except that he was responsible for a satirical print of Father Peters and the Jesuits, published in 1681.

David Loggan took up residence in Holywell in about 1671, prior to matriculating at the University. In 1675 he was naturalised as an Englishman. The remainder of his life was spent mostly in London, where he worked as an agent and art dealer, and as Engraver to the University of Cambridge, a position he attained in 1690, two years before his death. Loggan's two great works were a series of architectural bird's eye plans of the colleges and public buildings of Oxford and Cambridge, the *Oxonia Illustrata*, published in 1675, and its rarer sister *Cantabrigia Illustrata*, which appeared at some point previous to 1690. Following Loggan's death, the plates were acquired and reprinted by Henry Overton in 1705 and c.1710 respectively.

Carel van Mallery or **Charles de Mallery** (1571-1645) was a Flemish engraver and publisher. Trained in Antwerp, he was a pupil of Philips Galle, whose daughter he married in 1598. In 1601 he was naturalised in Paris, where he remained for a short period before returning to Antwerp, where he was Dean of the Guild of St Luke in 1620-1621.

Matthäus Merian II (1621-1687) was a portrait painter, engraver and publisher. Born in Basel he was the son of Matthäus Merian the Elder and half brother of Maria Sibylla Merian. In 1650, after his father's death, he took over the family printing business.

Pieter Nason (c.1612-1690) was a Dutch painter, likely a student of of Jan van Ravensteyn. He became a member of the Guild of Painters of The Hague in 1639, and a founding member of the Pictura Society in 1656. He is best known for his portraits of Charles the Second of England, engraved by C. Van Dalen and Sandrart and a portrait of Johan Maurits, Prince and Count of Nassau-Siegen, governor of Dutch Brazil, engraved by Houbraken.

James Northcote (1746-1831) was a history and portrait painter, Northcote was assistant to Sir Joshua Reynolds, 1771-5, and later his biographer. He was known for his dignified portraits in the Reynolds tradition, but also produced grandiose history paintings, many for Boydell's Shakespeare Gallery.

Sydney Parkinson (1745 – 1771) was a Scottish botanical illustrator and natural history artist. He was the first European artist to visit Australia, New Zealand and Tahiti, Parkinson was also the first Quaker to visit New Zealand. Born in Edinburgh to Quaker parents, brewer Joel Parkinson and his wife Elizabeth, Parkinson is said to have had no formal training in art. Parkinson was employed by Joseph Banks to travel with him on James Cook's first voyage to the Pacific in 1768. Parkinson made thousands of drawings and paintings of specimens collected by Banks on the voyage. He died at sea of dysentery.

Giovanni Battista (also **Giambattista**) **Piranesi** (1720 – 1778) was an Italian artist famous for his etchings of Rome and of fictitious and atmospheric "prisons" (the *Carceri d'Invenzione*). He was a major Italian printmaker, architect and antiquarian. The son of a Venetian master builder, he studied architecture and stage design, through which he became familiar with Illusionism. During the 1740's, when Rome was emerging as the centre of Neoclassicism, Piranesi began his lifelong obsession with the city's architecture. He was taught to etch by Giuseppe Vasi and this became the medium for which he was best known.

Jean Rabel (1545 - 1603) was a French painter, engraver and publisher based in Paris, he was the official artist at the court of Henry III. Father of the Renaissance painter, engraver, miniaturist, botanist and illustrator, Daniel Rabel (1588-1637).

Richard Reeve (c.1780-1835) was a British printmaker, most known for his aquatints.

Sir Joshua Reynolds (1723-1792) was one of the most important figures of the eighteenth century art world. He was the first President of the Royal Academy and Britain's leading portrait painter. Through a series of lectures on the *Discourses on Art* at the Royal Academy he defined the style later known as the *Grand Manner*, an idealised Classical aesthetic. He had a profound impact on the theory and practice of art and helped to raise the status of portrait painting into the realm of fine art. A flamboyant socialite, Reynolds used his social contacts to promote himself and advance his career becoming one of the most prominent portrait painters of the period.

Samuel William Reynolds (1773-1835) was a British mezzotinter and oil painter. He studied at the Royal Academy of arts and was tutored by the leading mezzotint engravers John Raphael Smith and Charles Howard Hodges. He produced his first mezzotint in 1794, a portrait of George, Prince of Wales, and exhibited at the Royal Academy from 1797 until 1827. He achieved success in both Britain and France, exhibiting at the Paris Salons from 1810 and later appointed drawing-master to the royal princesses and then of engraver to King George III. He taught the engravers David Lucas and Samuel Cousins.

Jan Jacobz. Schipper (1616-1669), born Jan Dommekracht, was an Amsterdam-based printer, bookseller, and poet. Many of his publications feature a frontis illustration of a ship, in reference to his adoption of the pseudonym '*Schipper*' in reference to his father's maritime career.

John Raphael Smith (1751 - 1812) was an English painter, printmaker and publisher. After abandoning a career in linen drapery, Smith became one of the leading printmakers of the day. He excelled in mezzotint, and produced numerous plates after portraits by Gainsborough, Reynolds, and Romney. In addition to his reproductive work, he was also a highly successful publisher and seller of prints, and exported a large number of material to France. However, the outbreak of the Napoleonic Wars in 1803 destroyed this market, and Smith announced his retirement from printmaking in order to produce pastel portraits of his own up until his death in 1812.

William Spooner (1796-1882) was a print publisher, specialising in lithographs of a semi-popular and humorous character, many for children. His activity in the print trade ran from 1831 to 1850, after which he moved onto book publishing.

Jan van der Straet or **Giovanni Stradano**, more commonly known as **Stradanus** (1523-1605) was a Flemish mannerist painter and designer of prints and tapestries. Born in Bruges in 1523, he received early instruction from his father, went on to train in Antwerp under Pieter Aertsen and became a master in city's Guild of St Luke in 1545. He moved to Florence where he entered the service of the Medici Dukes and Giorgio Vasari. Collaborations with Hieronymus Cock and the Galle family resulted in many of his works, such as his popular series of hunting scenes, being published as copper engravings.

George Stubbs (1724-1806) was a painter and anatomist. A superb animal painter and a penetrating portraitist, Stubbs is best known for his Anatomy of a Horse, 1766, a series of magnificent engravings based on the dissections he carried out in a remote village in Lincolnshire. A friend of Josiah Wedgwood, Stubbs experimented with painting on alternative surfaces, including copper, porcelain and a Wedgwood plaque.

John Samuel Templeton (f. 1819 - c.1857) was a British lithographer. He also painted portraits and landscapes.

Gijsbert van Veen (1558-1630), also known as Gijsbrecht, was a Flemish painter and engraver, and the younger brother of Otto van Veen, the teacher of Rubens. van Veen is principally know for engraving allegorical plates after painting and designs by his brother, as well as his 1588 copper engraving of a native American medicine man, part of a suite of illustrations of Algonquian people.

Cornelis Visscher (1629 - 1658) was a Dutch engraver and printmaker who lived and worked in Haarlem and often collaborated with Pieter Soutman. Visscher entered the painter's guild in Haarlem in 1653 and produced around two hundred prints alongside a several dozen drawings. Visscher was only active for around a decade before his premature death in 1658 aged only 29.

Edmund Walker (fl. 1850-1856) was printer and printmaker who worked for the lithographers Day & Son.

J.C. Wilson (active c. 1833-1843) was a British lithographer working in London in the middle of the nineteenth century.

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